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VON

W. BANG

o. ö. Professor der Englischen Philologie an der Universität Louvain

ZWÖLFTER BAND

LOUVAIN
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LEIPZIG
O. HARRASSOWITZ

LONDON
David NUTT

1905

THE

ENTERLUDE OF YOUTH

NEBST FRAGMENTEN DES

PLAYE OF LUCRES UND VON NATURE

HERAUSGEGEBEN

VON

W. Bang und R. B. Mc Kerrow

LOUVAIN
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LEIPZIG
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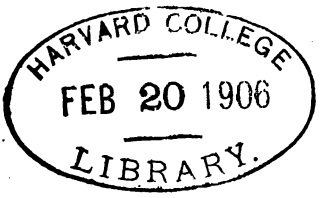

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L. KREBS-OXFORD

IN DANKBARKEIT

ZUGEEIGNET

VORBEMERKUNGEN.

§ 1. Es ist längst bemerkt worden, dass *Youth* und *Hyckescorner* sich im ganzen Aufbau, in einzelnen Situationen und im Wortlaut [1]) sehr nahe stehn, und zwar so, dass *Hyckescorner*, rein äusserlich betrachtet, als eine Erweiterung von *Youth* erscheint. *Youth* und *Hyckescorner*.

Da es nun kaum möglich sein wird, all diese Übereinstimmungen für zufällig zu erklären, so sehn wir uns vor die folgenden Fragen gestellt : War etwa *Hyckescorner* dem Verfasser von *Youth* bekannt oder aber kannte umgekehrt der Verfasser von *Hyckescorner* unser Stück, oder haben gar *Youth* und *Hyckescorner* eine und dieselbe Person zum Verfasser? [2]) Die letzte Frage darf füglich sofort ausgeschaltet werden nachdem sie aufgeworfen worden ist. Bleiben die beiden ersten, bei deren Beantwortung man sich bisher nicht lange aufhalten zu müssen geglaubt hat, da die Datierung der uns erhaltenen Drucke (*Hyckescorner* gedruckt bei W. de Worde, 1501-35 ; *Youth* bei Waley, 1546-86, und W. Copland, 1549-69) ja hinlänglich anzudeuten schien, in welcher Richtung die Lösung zu suchen sei : man nahm also einfach an, dass der Verfasser von *Youth* sich bewusstermaassen *Hyckescorner* zum Vorbild genommen habe [3]).

Ist dies nun wirklich der Fall oder hat nicht vielmehr der Verfasser von *Hyckescorner* sich an *Youth* als seine Vorlage gehalten? Lassen wir vorläufig die Frage nach der Entstehungszeit der beiden Stücke einmal ganz offen, so ist doch hervorzuheben, dass bei der

[1]) Der Ort, diese Übereinstimmungen zu sammeln wird die Einleitung zu unserer Ausgabe des *Hyckescorner* sein. Einige der in beiden Stücken vorkommenden Ausdrücke sind bei Eckhardt, *Die lustige Person im ält. Engl. Drama*, p. 133, Anm. 144 zusammengestellt.

[2]) Vergl. auch Creizenach, *Geschichte des neueren Dramas*, III, p. 503 (ein vielleicht verloren gegangenes gemeinsames Original).

[3]) Zuletzt Gayley, *Representative English Comedies*, 1903, p. LX : *Hyckescorner* is in many ways the model of another important play...., the *Interlude of Youth*. *Ibid.*, p. LXXIV : in many details of character, device, situation, as well as by literal transference of language it (sc. *Youth*) borrows from *Hyckescorner*. Vergl. Pollard, *English Miracle Plays*, 1904, p. LIV : the author of an *Interlude of Youth*..... took it (sc. *Hyckescorner*) as his model, and incorporated whole sentences from it into his own work.

anerkannten Minderwertigkeit [1]) von *Hyckescorner* diese letztere Annahme von vornherein viel mehr für sich hat, als die gegenteilige, nach welcher der ausgezeichnete Dichter von *Youth* von dem Stümper, der *Hyckescorner* zusammengeschrieben hat, in einer Weise abhängig sein soll, die besonders bei der geringen Verszahl von *Youth* geradezu unwürdig genannt werden müsste und für die ein zweites Beispiel in dieser Periode des Englischen Dramas fehlen würde.

Hier muss freilich eingeräumt werden, dass ein directer Beweis für die Reihenfolge *Youth-Hyckescorner* nicht existiert.

Datum von *Hyckescorner*.

§ 2. Das Datum von *Hyckescorner* ergiebt sich aus der folgenden Tabelle, zu der einige Erläuterungen nötig sein werden. Die Daten, die nicht sicher für die chronologische Einsetzung von *Hyckescorner* zu verwerten sind, stehn in Klammern und sind ausserdem mit [?] bezeichnet.

A. { 15 April 1487 : die Erbauung des Regent wird befohlen ;
12 Juli 1490 : Stapellauf des Regent.

B. 1496-'97-'98 : John Cabota entdeckt Neufundland.

C. { 1. 1494 : Erste Deutsche Ausgabe von Seb. Brant's *Narren Schyff*;
2. März 1497 : Locher's Lateinische Übersetzung desselben;
(3. 1509 : Alex. Barclay's *Shyp of Folys of the Worlde* [?]).

HYCKESCORNER.

D. (2. August 1511 : Andrew Barton's Schiff The Lyon von den Engländern genommen [?]).

E. 10 August 1512 : Regent verbrannt.

[1]) Vergl. z. B. Gayley, *l. c.*, p. LX : The plot (sc. von *Hyckescorner*) is insignificant; p. LXXIV : it (sc. *Youth*) is at once the most realistic, amusing, and graceful specimen of its kind ; vergl. p. LXXI : They (sc. the *Youth* plays) consist of such productions as *Mankynd*, *Nature*, *Hyckescorner*, and reach their climax, about 1554, in the *Interlude of Youth*. Pollard, *l. c.*, sagt von *Hyckescorner* : there is no single dramatic touch in the whole production. Bates, *Engl. Religious Drama*, p. 222 : A Papist household would regale itself with *Hycke-Scorner*, or, if *Hycke-Scorner* was deemed old-fashioned, with its more elegant recast, *The Interlude of Youth*. *Hycke-Scorner* is a curiosity in the allegorical drama, for there is nothing dramatic about it and little enough of allegory..... *The Interlude of Youth*..... is a better piece of work. Vergl. jedoch auch Collier[1], II, p. 310, 315 ; Symonds, *Shakspere's Predecessors*, p. 131, 133 ; Ward[2], I, pp. 118-9, 126. — Es muss aber wohl angenommmen werden, dass wir *Hyckescorner* heute nicht in der Gestalt haben, die ihm sein Verfasser ursprünglich gegeben hat.

ERLÄUTERUNGEN.

A. *Hyckescorner*, ll. 332-38, lautet :

Herken, and I wyll shewe you theyr names eche one :
Fyrst was the Regent with the Myghell, of Brykylse,
The George, with the Gabryell and the Anne, of Foye,
The Starre of Salte-Asshe, with the Ihesus of Plumoth,
Also the Hermytage with the Barbara of Darmouth,
The Nycolas and the Mary Bellouse of Brystowe,
With the Elyn of London and James also.

Der Regent, « the Kynges Riall Shipp », wurde zwischen dem 15 April 1487 und 12 Juli 1490 erbaut zu Reding Creek, bei Smalhithe am Rother in Kent [1]). Er war ein Schiff von 1000 Tonnen [2]), hatte 225 Serpentinen an Bord und war somit das grösste Englische Kriegsschiff seiner Zeit.

Die anderen hier genannten Schiffe, die übrigens nicht der Krone gehörten, waren keine eigentlichen Kriegsschiffe, sondern « armed merchantmen » oder z. T. einfache Transportschiffe ; ihre Geschichte ist, soweit es sich überhaupt um wirkliche Schiffe handelt, in Dunkel gehüllt, doch scheinen einige unter ihnen des öfteren in den *Letters and Papers* genannt zu werden : der George of Foye z. B. noch im Jahre 1523 (*l. c.*, vol. III, pt. I, p. 1230).

B. Hyckescorner erzählt uns l. 316, er sei auch im « Newe-founde Ilonde » gewesen. Die Angaben über die Entdeckung von Neufundland durch Cabot sind schwankend ; vergl. am Besten Arber, *Engl. Garner*, II, p. 314 Anm. f.

C. Dass der Verfasser von *Hyckescorner* Brant's *Narrenschiff* gekannt hat wird allgemein zugegeben ; es fragt sich nur, welche Version desselben ihm vorgelegen hat. Gayley (*l. c.* p. LX) glaubt sich mit der Lateinischen Übersetzung Locher's (Basel, März 1497) begnügen zu sollen, während Swoboda [3]) angenommen hat, Barclay's *Ship of Fools* (1509) komme als teilweise Quelle von *Hyckescorner* in Betracht.

Den Beweis für seine Annahme hat Swoboda allerdings nicht einmal anzutreten für nötig befunden, doch scheint er richtig gesehn zu haben ; denn *Hyckescorner* ll. 119-120 lauten :

They trust so in Mercy, the lanterne of bryghtnesse,
That no-thynge do they drede Goddes Ryghtwysnes.

[1]) Cf. *Naval Accounts and Inventories of the Reign of Henry VII ; 1485-8 and 1495-7* ed. by M. Oppenheim (= *Publ. of the Navy Records Soc.* Vol. VIII) pp. XXI-XXII.

[2]) *Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII,* vol. I, p. 344, no 3117 ; von Oppenheim übersehn.

[3]) *John Heywood als Dramatiker* in *Wiener Beiträge zur Deutschen und Englischen Philologie*, Hft 3, p. 5, Anm. 2.

Dies ist vielleicht eine Reminiscenz aus dem *Ship of Fools* (ed. Jamieson, I, p. 85) :

They thinke no thynge on goddes rightwysnes
But grounde them all on his mercy and pyte.

Locher hat hier (fol. XXV^{v}) :

Is quia sit cunctis miserator gentibus : at*que*
Iuditium non grande ferat : de crimine mundi :
Sit pius at*que* bonus : nec iam mortalia curet
Omnia : peccanti liceat sperare frequenter.

Bei den anderen, ziemlich zahlreichen Anklängen an das *Narrenschiff* ist es leider noch weniger möglich auszumachen, ob sie direct entweder auf Locher oder auf Barclay zurückgehn.

D. Am 2. August 1511 fiel Sir Andrew Barton, ein Schotte der dem Englischen Handel zur See vielen Schaden zugefügt hatte (DNB), in einem Seegefecht gegen Sir Thomas und Sir Edward Howard. Sein Schiff, der Lyon, wurde gleichzeitig genommen und der Königlichen Flotte einverleibt — es wird schon im folgenden Jahre unter der weiss-grünen Flagge gegen Frankreich gesegelt sein.

Eine doch wohl kurz nach dem 2 August 1511 entstandene Englische Ballade [1]) registriert nun dies Ereigniss mit folgenden Worten :

Now hath our K*ing* S*i*r ANDREWS shipp
besett w*i*th pearles and p*re*cyous stones ;
Now hath England 2 shipps of warr,
2 shipps of warr, before but one [2]).

Dürfen wir uns aus dem Ganzen einen Beweis *a silentio* construieren ? Der Lyon, ein prächtiges, dem Feinde genommenes Kriegsschiff, dessen Erwähnung die patriotischen Herzen der Zuschauer höher hätte schlagen lassen, wird — trotz der sich geradezu aufdrängenden Gelegenheit — nicht erwähnt : ergo war der Lyon noch nicht in Englischen Besitz gefallen, als *Hyckescorner* gedichtet wurde ; ergo liegt die Entstehungszeit von *Hyckescorner* vor dem 11 August 1511 ?

E. Am 10 August 1512 gerieten der Regent und das Französische Schiff Cordelière, « wliiche was ij the gretist shippes in Cristin-

[1]) Hales-Furnivall, *Percy's Folio MS*, III, p. 417. Cf. Arber, *Surrey and Wyatt Anth.*, p. 102. Eine andere Version findet man by Schröer, *Percy's Reliques of Ancient English Poetry*, I, p. 390, 155-6.

[2]) Das andere Ship of War, das der Verfasser der Ballade im Sinne gehabt hat, war natürlich der Regent. Sachlich ist seine Angabe nicht ganz correct, denn die Krone besass an Kriegsschiffen sicher noch den Sovereign, höchst wahrscheinlich auch die beiden kleinen Schiffe Sweepstake und Mary Fortune. Jedenfalls beweist seine Auffassung, wie sehr diese Schiffe gegen den Regent und Lyon in den Hintergrund treten mussten.

dom » [1]), vor Brest zusammen und verbrannten mit Mann und Maus [2]).

Im *Hyckescorner* sinkt der Regent mit allen anderen genannten Schiffen *in the Rase of Irlonde*, nachdem er auf Grund (*quycke-sonde*) geraten ist — höchst banal, während die Erwähnung des Brandes und der Explosion des Regent im Gegenteil sehr dramatisch hätte wirken müssen.

Diejenigen, die *Hyckescorner* nach dem wirklichen Untergang des Regent ansetzen wollen, müssen ferner folgerichtig annehmen, erstens dass sämtliche andere im *Hyckescorner* genannten Schiffe untergegangen sind und zweitens, dass *Hyckescorner* erst nach dem Verlust all dieser Schiffe geschrieben worden sein könnte; die Anne of Foye, der James of London und George of Foye werden jedoch auch noch nach 1512 als aktif erwähnt.

Die Abfassungszeit von *Hyckescorner* liegt also wohl zwischen 1497 (Locher; Cabota) und 1512 (Regent); wenn es erlaubt ist, die sub C3 und D angeführten Daten zu verwerten, läge *Hyckescorner* zwischen 1509 (Barclay) und 2 August 1511 (Lyon).

———o———

Das Vorhergehende repraesentiert ungefähr meine « Meinung » — es muss aber darauf hingewiesen werden, dass Brandl, *Quellen* p. XXVIII, der Ansicht ist, der Regent müsse wirklich untergegangen sein, ehe er als verloren erwähnt worden sei [3]), eine Ansicht, die Mc Kerrow mit den Worten stützt: If the ships had been lost at the time of writing — a supposition which seems to me slightly more probable as I fancy there would be then (as there certainly would now) some reluctance (on superstitious grounds) to sup-

[1]) *Camden Misc.* IV, p. 7 des *London Chronicle.*

[2]) Cf. ausser den Chroniken den Brief Wolsey's in *Letters and Papers*, I, p. 409. Eine Abbildung dieses « Gefechts » befindet sich in MS. Fr. 1672 der Bibliothèque Nationale, fol. 9 (Facs. gegenüberstehend; Grösse des Originals ca 30 × 19 ctm.). Meinem verehrten Confrater Herrn F. de Villenoisy verdanke ich die folgende Beschreibung: C'est de la véritable imagerie d'Epinal. Une sorte de frégate toutes voiles déployées vogue à gauche. Le babord orné d'écus alternativement chargés d'une croix de sable ou d'azur et d'hermines montre qu'il s'agit d'un bâtiment breton. Il est en feu, c'est à dire que des bouquets de languettes rouges, analogues aux flammes de l'ordre du St-Esprit, sont semés sur l'ensemble de la figure là où ils gênaient le moins le dessinateur. Le vaisseau occupant toute la page il est assez difficile de dire si certaines parties de la voilure appartiennent à un autre bâtiment placé derrière.

[3]) Dagegen Gayley, *l. c.*, p. LX, Anm.

pose a ship sunk that was actually afloat — then the play must have been later than Aug 1512 and, perhaps we may say, earlier than Sept. 1514 when « King *Henries* great shippe with foure tops, called the Lubeke, was broken and lost, a little from Sangate West towarde Caleis » (Stow, *Annales*, 1615, p. 497 a). This would surely have been mentioned if, at the time of writing, the wreck had occurred.

§ 3. Das NED setzt *Youth* « ca 1554 » und giebt damit die landläufige, durch keinen Beweis gestützte Ansicht über das Alter unseres Stükes wieder. Eine Discussion dieses Ansatzes ist vorläufig gegenstandlos, um so mehr als wir es jetzt wenigstens wahrscheinlich machen können, das schon Wynkin de Worde (druckte ca 1501-1535) eine Ausgabe von *Youth* besorgt hat [1]). Datum von *Youth*.

[1]) Schon vorher aber wies die Thatsache, dass der Verfasser von *Youth* nur ein Lateinisches ABC kennt mit gehöriger Deutlichkeit auf die vorreformatorische Zeit hin (vergl. auch Bale's Bemerkung über *latyne prymers* unten Anm. 762). Unter Maria der Katholischen waren die ABC, soviel wir wissen, nur Englisch, und zwar, was besonders auffallen kann, sogar noch nachdem sie durch ihre Heirat mit Philipp in das reaktionäre Fahrwasser des Spanischen Hofes hineingetrieben worden war; vergl. den folgenden Eintrag ins SR aus dem Jahre 1557 : *SR* ed. Arber. I, 75 :

To master **John wally** these bokes Called *Welth and helthe | the treatise of the ffrere and the boye | stans puer ad mensam* another of *youghte charyte and humylyte* an *a b c for cheldren* in englesshe *with syllabes* also a boke called *an hundreth mery tayles*. . . . . ij[s]

Leider ist die Geschichte des ABC in England noch zu schreiben; vorläufig vergl. die Zusammenstellungen bei Anders, *Shakespeare's Books*, pp. 48-9.

Wenn wir die alten, d. h. vor 1535 gedruckten Primers schlechtweg mit den ABC identificieren dürfen, so geht aus dem in den *State Papers*, 1831, I, p. 588 (= *Letters and Papers*, etc., vol. XIII, part II, p. 129, no 336) veröffentlichten Brief Coverdale's und Grafton's hervor, dass die ABC schon um 1500 auf Englisch gedruckt wurden. Ein offenbar Englisches ABC, das sich in einer Privatbibliothek befinden soll, wurde nach *Hand-Lists of English Printers 1501-1556*, I, p. 22, (« Cryste crosse me spede. A.B.C. ») von W. de Worde gedruckt, was Anders übersehn hat. Die von ihm aufgeführten ABC und Primers sind sämtlich in Englischer Sprache verfasst, ebenso « The primer in English for children » (Bodl. Libr., Douce B. 230; ca 1538) und das im Besitz von Trinity College, Dublin, befindliche, höchst wichtige « An A.B.C. for children » (Kat. No. : P. kk. 29, N° 5.), dessen Col. lautet : Imprinted at London | for Abraham Veale, dwelling in Paules | Churcheyard at the signe of | the Lamb (Dem Bibliothekar, Herrn Alfred de Burgh, verdanke ich die Mitteilung, dass dieses ABC im Wesentlichen Syllabare enthält; es ist das einzige mir bekannt gewordene Exemplar eines wirklichen ABC « with syllabes », das aus Shakespeare's Jugendzeit stammt).

Was ferner die aus der Betrachtung der inneren Gründe gewonnenen Argumente betrifft, so ist hier m. E. nur Creizenach's Ansicht stichhaltig, der annimmt (*l. c.*, III, p. 503), dass *Youth* aus der Zeit vor dem katholisch-protestantischen Gegensatz stammt. Denn wenn auch *Youth* in einer katholischen und dann einer protestantischen « Redaction » vorliegt (siehe unten), so ist doch eine gegen die Reformation gerichtete Tendenz [1]) des Stückes durch nichts zu erweisen.

Wäre ich also geneigt, *Youth* in die vorreformatorische Zeit und vor *Hychescorner* zu setzen — sagen wir Ende des 15ten oder Anfang des 16ten Jahrhunderts —, so scheint mir die sehr altertümliche Sprache unseres Stückes ihrerseits Recht zu geben.

Verfasser von *Youth*.

§ 4. Über den Verfasser von *Youth* ist nichts bekannt und, soviel wir wissen, auch nichts zu ermitteln [2]).

Es darf an dieser Stelle nicht unterlassen werden zu den Wörtern und Wortformen Stellung zu nehmen, die in den Erläuterungen

Seit dem Jahre 1535 unterliegen die « Primers » der staatlichen Regulierung; ihre Geschichte ist daher mit derjenigen der Englischen Kirchenpolitik unter Heinrich VIII und Eduard VI aufs Engste verknüpft. Der Titel des in fragmentarischem Zustande in der Bodleiana befindlichen Primers aus dem Jahre 1549 (cf. Anders) hebt dies hervor mit den Worten « set furthe by the Kynges highnes & hys Cleargye, to bee taught vnto children throughout hys dominions all other set a parte ». Noch deutlicher redet das Fragment eines vor 1553 gedruckten ABC, das sich in St. Cuthbert's College, Ushaw, Durham, befindet — durch die Güte des Bibliothekars, des Mr. Edwin Bonney, liegen mir Photographien vor — : The .A.B.C. wyth the Lords praier, the .XII Articles of the Christen fayth, and the .X. commaundementes of almyghty God. Newly set foorth by the kynges magestye. Commaundynge al teachers of youth wythin hys graces realmes to teach the same, as they tẽder his graces fauour & wil auoyde his highe displeasure for the contrarye.

Mc Kerrow macht hier die *au fond* ganz richtige Bemerkung : In this connection it should, I think, be remembered that the author of the interlude might not unnaturally quote the A.B.C. as he had learnt it in his youth, even though at the time of writing it was commonly English. Gewiss, und ich gebe dies um so lieber zu, als die ganze Atmosphäre unseres Stückes eben doch vorreformatorisch ist.

[1]) Cf. Eckhardt, *Die lustige Person im ält. Engl. Drama*, p. 202, Anm.

[2]) Als Curiosum sei hier erwähnt, dass Wood, *Athenae Oxonienses*, I, 116 unter John Heywood sagt : I have seen also an interlude of youth; Printed at *Lond.* in an old English. Char. *temp. Hen.* 8. but whether *Jo. Heywood* was the Author of it, I know not. Auf Wood's bibliographische Angaben ist jedoch leider kein Verlass; er behauptet z. B. auch (*l. c.* I, p. 20) Skelton's *Colyn Clout* sei von Abr. Veale gedruckt worden « much about the time, as I conceive, of the Authors death », während Veale von ca 1550-86 druckte.

zu ll. 2, 11, 15, 91, 115, 129, 226, 266, 340, 469, 488, 751, als mehr oder weniger nach dem Englischen Norden weisend hervorgehoben worden sind.

Zunächst ist zu bemerken, dass dieselben en bloc kaum auf einen Abschreiber oder gar auf den Setzer der Editio princeps zurückgehn können.

Es bleiben also die beiden folgenden Möglichkeiten : Der Verfasser war ein im Norden geborener, aber in London lebender « clerke » — man denke z. B. an A. Barclay's Leben —, oder das Stück wurde im Norden geschrieben, beim Druck jedoch möglichst auf die Londoner Norm gebracht. Die Dürftigkeit und Unsicherheit des Materials verbieten im Übrigen, soviel wir sehn, weitere Speculationen ; es ist vielleicht nicht einmal überflüssig, ausdrücklich hervorzuheben, dass Bemerkungen wie die zu ony in l. 115 *cum grano salis* verstanden sein wollen.

§ 5. Two early editions of *Youth* are known to us, besides a fragment of a third. As all these are reproduced in full here, page for page and line for line with the originals, nothing of the nature of a bibliographical description is necessary. It need only be said that with the exception of a few Roman Y's in Copland's edition all the texts are throughout in black letter. Editions of *Youth*.

The editions, with the letters which will be used in referring to them, are as follows :

L. The fragment in the Library of Lambeth Palace. The original is apparently a waste or surplus sheet and has never formed part of a bound copy of the book. It was found in the binding of another work. See Maitland's *Early Printed Books in the Library of Lambeth Palace*, 1843, p. 309, where it is reprinted in part. Unfortunately the sheet was too large for the purpose to which it was applied and was therefore cut down, with the consequent loss of the ends of many lines and the whole of others.

W. The edition printed by John Waley, the copy used being that in the British Museum, C. 34. b. 24. A copy of this edition is also in the Bodleian Library. It appears to correspond throughout with that at the British Museum.

C. The edition printed by William Copland. In this case also a copy in the British Museum has been followed, namely C. 34. e. 38.

In modern times *Youth* has been twice reprinted, by Halliwell in his *Contributions to Early English Literature* [1]), 1849, from Waley's edition, and by Mr W. C. Hazlitt in his edition of Dodsley's *Old Plays*, 1874, vol. II, principally from Waley.

Neither of the early editions of which we have perfect copies is dated, while the fragment consists of the first sheet alone and

[1]) For private circulation, 75 copies only.

therefore wants the colophon where, if anywhere, the date should be found. We are therefore obliged to seek for evidence on this point in other directions. It is not, I think, possible to date any of the editions with certainty, but, as I shall attempt to show, an approximate date can be assigned with a fair probability of correctness to the two editions of which we have perfect copies.

The fragment is almost certainly older than these, as appears from a comparison of its readings with those of the others (see p. xxi) and must therefore be discussed first. We shall have to rely for our information entirely on the character of the work itself, there being apparently no single scrap of external evidence to guide us in determining either the date or the printer.

From the type used we can learn nothing ; it is of a most ordinary fount, which was employed by many printers over a long period of time : but from the wood-cuts at the head of the first page it is at least possible to determine a date before which the book cannot have appeared. They may indeed eventually enable us to settle the actual year of publication, though I have not succeeded up to the present in my attempt to do this.

These three wood-cuts, as well as the three at the head of Copland's edition, belong to a well known group of what may be termed « factotum wood-blocks » which are derived from the illustrations in the *Therence en frãcois* printed at Paris by Antoine Vérard in or about 1500. The blocks of several of the single figures in this work were again used [1]) in the elaborately illustrated English translation of *Le Compost et Kalendrier des Bergiers*, printed anonymously in Paris in 1503 under the title of *The kalendayr of the shyppars*. Three years later a new translation of the *Compost* was printed in England by Pynson and in this many of the illustrations of the 1503 edition reappear, the larger cuts apparently from the original blocks, but these small figures with which we are dealing from new ones.

Once introduced into England they became very popular among printers and a number of copies more or less exact were made, many printers seeming to have sets of their own and some to have several blocks of the same figure [2]). The fact that they might be used to represent almost anybody [3]) by inserting the necessary des-

[1]) I have only been able to compare the illustrations in the *Therence* with the facsimile of the 1503 *Kalender* edited by Mr H. O. Sommer in 1892. There can, however, I think, be little, if any, doubt that the blocks used were identical.

[2]) For example three different blocks of the gowned figure which occurs in the **L** text of *Youth* are to be found in Wynkyn de Worde's *Kalender* of 1528.

[3]) Man darf also aus diesen Figuren keineswegs Schlüsse auf das Aussehn u. s. w. der Schauspieler ziehn, wie dies des Öfteren geschehn ist.

cription in the scroll would naturally render them very convenient for the illustration of cheaply got up books or of those not sufficiently important to call for the cutting of special illustrations. We find them so used in a large number of works besides *Youth*, as, for example, in *Hyckescorner*, *Jack Juggler*, and *Everyman*.

Since cuts of this nature deteriorate rapidly in printing, the scroll being especially liable to damage from the isolation of its lines, and since moreover these blocks, being probably of no great value, were not infrequently cut down in order to fit them into spaces hardly large enough for them [1]), we find many of them in several distinct « states », which should help us to date the books in which they occur. Unfortunately, however, not only have bibliographers as a rule thought these cuts hardly important enough to mention, or at least to describe, with the result that a very large number of books have to be looked through in order to find them, but even when they are discovered it is generally in works of the more popular sort which are just the ones most frequently without a date, and their occurence therefore tells us nothing [2]).

I have however found two of the cuts in the Lambeth fragment, namely the right hand figure in the gown and the left hand one in a short coat, printed from the same blocks, in the imperfect copy of the *Kalender of Shepherds* at the Bodleian Library (Douce, K. 97) which, on the authority of Mr H. O. Sommer (*Kalender*, p. 46-7) I take to be that printed by Wynkyn de Worde in 1528. Curiously enough each of these blocks was cut down during the printing of this book. The gowned person, who had previously been used in *Hyckescorner* [3]), had originally a row of leaves beneath his feet and so appears in the early part of the *Kalender* (A 6v, C 3v, and E 4). Later, however, on L 6v, he has to share a page with a large illustration and was evidently found somewhat too tall. The leaves therefore, together with part of the bottom edge of the gown were cut away, and the block appears as in *Youth*.

Exactly the same thing happened in the case of the left-hand

[1]) For example, in the case of one of these figures in de Worde's *Kalender*, not only the scroll but the top of the head is cut off.

[2]) Man hat bekanntlich die bei W. de Worde und anderen Druckern erschienenen Bücher z. T. dadurch chronologisch geordnet, dass man die verschiedenen Stadien ihrer jeweiligen Druckerzeichen genau studierte. Dass die zahlreichen von W. de Worde benutzten Holzschnitte und grossen Initialbuchstaben uns bei der chronologischen Fixierung seiner Drucke von bedeutendem Nutzen sein würden, ist selbstverständlich. Ehe an diese Arbeit zu denken ist, müsste sich allerdings die Direction des British Museum zu einer W. de Worde-Ausstellung entschliessen.

[3]) See the reproductions in the *Transactions* of the Bibliographical Society, VI. 36, and in Mr A. W. Pollard's *Miracle Plays*, 4th ed., 1904.

figure, except that the part cut away is less, being merely the junction of the leaves below the feet and the front of the left shoe [1]). The block appears in its earlier form on R 3, while on R 6 it has been cut down to its size in *Youth*.

We can thus say that the Lambeth fragment was printed not earlier than 1528. The fact that the blocks shew considerably more wear and damage than in the *Kalender* would incline one to place it rather later.

The central cut I have not yet found elsewhere though I have met with several very similar figures.

Professor Bang has pointed out an even stronger piece of evidence of the connection of Wynkyn de Worde with this book than that of the wood-cuts, which might conceivably have been lent by him to another printer, in the fact that the curious initial I on A 1 of the fragment [2]) also occurs on A iij of *The Dyetary of ghostly helthe* printed by him in 1520 [3]). I have also found it in the 1528 *Kalender*, on Q 1^{v}, R 1^{v} and X 8^{v}.

[1]) At its first appearance there is a chain ornament below the block, but this, I suppose, did not form part of it.

[2]) Of this initial also, as of the figures, there are several very similar blocks.

[3]) Exemplar auf der Universitäts-Bibl. Louvain in einem Sammelband *Varia ascetica anglice* (Armoire VII, II, 146). Dieser wertvolle Band, der bis vor kurzer Zeit nicht catalogiert war, enthält die folgenden Stücke :

I. ¶ Here foloweth a veray deuoute treatyse (named Benyamyn) of the myghtes and vertues of mannes soule / & of the way to true contemplacyon / complyed by a noble & famous doctoure a mā of grete holynes & deuocyon / named Rycharde of ſaynt Vyctor [fol. A bis C iiij^{v}]. ¶ Here foloweth dyuers doctrynes deuoute & fruytfull / taken out of the lyfe of that gloryous vyrgyne / & spouse of our lorde Saynt Katheryn of Seenes. And fyrst those whiche our lorde taught & shewed to herselfe / and syth these whiche she taught and shewed vn to others [fol. D bis D v^{v} ; D vj^{r} wird durch einen Holzschnitt ausgefüllt, der sich schon auf A befindet]. ¶ Here begynneth a shorte treatyse of contemplacyon taught by our lorde Jhesu cryst / or taken out of the boke of Margery kempe ancresse of Lynne [D vj^{v} bis E iij^{v}]. ¶ Here foloweth a deuoute treatyse compyled by mayster walter Hylton of the songe of aungelles [E iiij^{r} bis F iiij^{v}]. ¶ Here after foloweth a deuoute treatyse called the Epystle of prayer [F v^{r} bis H^{r}]. ¶ Here foloweth also a veray necessary Epistle of dyscrecyon in styrynges of the soule [H^{v} bis I iij^{v}]. ¶ Here foloweth a deuoute treatyse of dyscernynge of spyrytes veray necessary for ghoostly lyuers [I iiij^{r} bis K vj^{r}, wo auch das Colophon : ¶ Imprynted at London in Poules chyrchyarde at the sygne of the Trynyte / by Henry Pepwell. In the yere of our lorde god .M.CCCCC. xxj. the xvj. daye of Nouembre. Auf K vj^{v} Pepwell's Druckerzeichen].

II. ¶ The Dyetary of ghostly helthe [A bis C vj^{v}, wo Col. : ¶ Imprȳted by me wynkyn de worde. The yere of our lorde .M.CCCCC. &. xx. Of Nouēbre ȳ .xx. daye. Folgt *ibid.* Druckerzeichen].

It seems unlikely that so small an initial as this would be borrowed and we may, I think, feel confident in ascribing this fragment to the press either of Wynkyn de Worde himself or of someone who came into possession of his type and wood-blocks. More than this we cannot say, though as Wynkyn de Worde continued to print until 1535 and executed many works of this character it is by no means unlikely that the work is his.

For the date of Waley's edition there is a certain amount of external evidence in that a book of « youghte charyte and humylyte » was entered to him in the Stationers' Register for 1557 (*S. R.*, ed. Arber, i. 75) [1]. If we assume that he printed only one edition [2],

III. ¶ The remedy ayenst the troubles of temptacyons [A bis D ij^{v}]. ¶ Here begynneth a deuoute medytacyõ in sayenge deuoutly ỹ psalter of our lady w̃ dyuers ensamples [D ij^{v} bis D viij^{r}, wo Coloph. : ¶ Here endeth a deuoute mydytacyon (*etc.*; wie oben) Inprynted at London in Flete strete at the sygne of ỹ soñe. By wynkyn de worde. The yere of our lorde M. CCCCC. xix. the. xxi. daye of Januarius. Auf D viij^{v} Druckerz.].

IV. ¶ Rycharde Rolle hermyte of Hampull in his contemplacyons of the drede and loue of god with other dyuerse tytles as it sheweth in his table [A bis F iij^{v}, wo Col. : ¶ Enprynted at London in Fletestrete in the sygne of the Sonne by me wynkyn de worde.'. Auf F iiij^{r} Holzschnitt; auf F iiij^{v} Druckerz.].

V. Einen am Anfang und Ende unvollständigen Tractat, den ich mit Mc Kerrows Hilfe als das « forthe boke of ỹ folowynge Iesu cryst » der Countess of Rychemount habe identificieren können. Vergl. Br. Mus. (G. 12,041); der Catalog setzt das Stück zweifelnd ins Jahr 1515. Unserem Exemplar fehlen A und C vj.

VI. Einen unvollständigen Tractat. Auf A ij^{r} : ¶ Here begynneth a ryght profytable treatyse cõpendiously drawen out of many & dyuers wrytynges of holy men / to dyspose men to be vertuously occupyed in theyr myndes & prayers *u. s. w.* Fehlt Blatt C. Cv^{v} : ¶ Praye for your broder Thomas Betson which for your soules ỹ be come or shall come in to relygyon / drewe and made the contentes of this lytell quayer & exhortacion. necessary & nedefull to them that ben come & shall come to relygyon. ¶ Lerne to keepe your bokes clene &c̈. Cf. *Cambr. Un. Press Bull.* VI, 3.

VII. ¶ A full deuoute & gostely treatyse of ỹ Imytacyõ & folowynge ỹ blessyd lyfe of our most mercyfull sauyour cryst : cõpyled in Latyn by ỹ ryght worshypfull doctor master Johñ Gerson / & translated in to englisshe the yere of our lorde. M. d. ij. by master wyllyam atkynson doctor of diuynyte / at ỹ speciall request & cõmaũdement of ỹ full excellent pryncesse Margarete moder to oure souerayne lorde Kynge Henry ỹe .VII. & Coũtesse of Rychemount & Derby [A fehlt; A ij bis O iij^{v}, wo Coloph. : ¶ Here endeth the thyrde booke of Johñ Gerson / Emprynted in Lõdon by wynkyn de worde ĩ Fletestrete at the Sygne of the Sonne].

[1]) Cf. oben p. XIII, Anm.

[2]) As Waley continued to print until 1582 there is at least a possibility that he printed other editions. The fact that Copland issued one apparently within a few years of this seems to show that the book was fairly

a point on which we have no evidence whatever, we may suppose the book to have appeared in or soon after that year [1]).

The block at the head of this edition is said by Collier (*Hist. of Dr. Poet.*, 1879, ii. 230 note) to be of frequent occurrence in books printed by Waley, but I have failed to find it elsewhere. It has every appearance of being of German origin.

From the three wood-cuts which head Copland's edition I have been able to learn little which is of assistance in dating it. The same block of the central figure « Youth » is used for « Boũgrace » in Copland's edition of *Jack Juggler* which though not dated may with some confidence be assigned to 1562, in which year it was entered in the Stationers' Register (*S.R.*, ed. Arber, i. 202). So far as can be judged by Ashbee's facsimile [2]) the block is precisely in the same condition as in *Youth*. The general appearance of the books is much the same, we find the same lack of black letter Y's in both, and altogether it seems reasonable to suppose them to be of the same date.

William Copland succeeded Robert Copland, who was presumably his father or brother, at the sign of the Rose Garland in Fleet Street in or about 1548. Some five years later he seems to have left this house and after 1553 generally uses in his dated books the imprint « at London » with no more definite address. In his undated books we find, besides the Rose-garland, the address at Lothbury, as in *Youth*, and « The Three Cranes » in the Vintry. I have not however succeeded in finding either of these last two addresses in a dated book. The last entry of a book to Copland in the Stationers' Register is in 1567-8, his last dated book seems to have been published in 1561.

On the whole it would probably be safe to place the printing of this edition between 1553 [3]) and 1567 and we shall probably be not far wrong if we assign it to 1562 [4]), the year in which *Jack Juggler* was presumably issued.

popular. [Eine Ausgabe von 1565 wird in *Theatrical Records : or, An Account of English Dramatic Authors, and their Works*, London, Dodsley, 1756, p. 17 erwähnt. Die Angabe geht wohl auf die Sammlungen Coxeter's zurück? *Youth* befand sich in Captain Cox's Bibliothek; cf. *Captain Cox, his Ballads and Books* etc. by F. J. Furnivall (= Ballad Soc. vol. VII) pp. CXVIII ff. und 30].

[1]) Aber schwerlich unter Elisabeth, da es in der katholischen « Redaction » (ll. 35, 762) vorliegt.

[2]) It must not be judged by the reproduction in Hazlitt's *Dodsley*, which is abominable. For another of the numerous cuts of this figure see the titlepage of Skot's *Everyman* (*Materialien* IV).

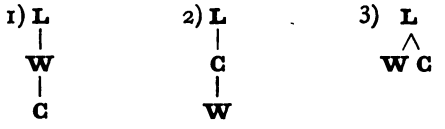
[3]) This date is given on the evidence of the address, but the « protestant » alterations which appear in this text, see p. XXIII, make it practically certain that it did not appear earlier than 1558.

[4]) This is the date assigned to it with a query in the Brit. Mus. Catalogue. I do not know how it was arrived at.

§ 6. The fact that the three texts of *Youth* resemble each other very closely and that important variations are remarkably few in number would at first sight lead one to suppose that their relationship to one another was more simple than is actually the case and might seem to render it a waste of space and trouble to give all the texts in full. It so happens however that the edition on which a reprint would most naturally be based is only represented by a fragment, while, of the other two, the one which in certain important readings seems more closely to follow the original version is the less correctly printed, and there is thus no text so much superior to the others that it can be taken without hesitation as the one which a modern editor would be bound to follow. This being so, some will no doubt prefer to have the materials for a detailed comparison of the extant texts. Relationship of the Texts.

As has been said in discussing the dates of printing of the three editions there seems every reason for considering the Lambeth fragment to be the earliest. Not only does the style of the typography resemble that of the early part of the sixteenth century rather than that of the middle, a point which in a book of this kind is of no great value as evidence, but we find the text to be correct in a number of cases where **W** and **C** have errors of a kind which are more easily made than detected by a printer [1]).

Now if **L** were the earliest of the three editions and if there were no others besides these three, their relationship to one another would necessarily be one of the following [2]) :



[1]) Such as *monet* for *manet* in l. 14, *fayre* for *bygge* in l. 49. *For the* for *Fro thy* in l. 71, *me call* for *call me* in l. 222. In a few cases however **W** and **C** correct **L** as, particularly, in the speakers' names on A 2^{v}.

The question as to whether **L** is the original edition cannot, I think, be answered without more evidence than we have at present. In this connection it may, however, be worth while to point out that we find in **L** no such irregularity in the number of lines to the page as in **W**, where, evidently in consequence of the employment of a larger block at the head of the work than that used by the printer who first divided the matter into pages, it was found necessary to give an extra line on A 2, besides altering the position of a speaker's name on A 1^{v}. The greater regularity in the use of ¶ before the speakers' names than is found in **W** and **C** is what we should expect in an original edition, though as evidence this is of little value.

[2]) It is hardly necessary to observe that the general page for page correspondence of the three editions, as well as their similarity in other respects renders it practically impossible that they should have been printed from different manuscripts and at least improbable that two or more of them should have been set up independently from the same manuscript.

We shall see that no one of the three relationships proposed is in accordance with the facts. To take them in order :

1) The theory that **C** was printed from **W** is negatived by a comparison of the readings in ll. 5, 19, 96, 110, supported in a less degree by those in ll. 97, 135, 183, 220, 224 etc., in all which **C** agrees with **L** against **W**. Further, in a large number of cases where we have not the text of **L** for comparison **C** has a reading which is evidently more correct than that given by **W**. In some of these we might suppose emendation by a proof-reader but in others this seems hardly likely, cf., for example, the readings in ll. 45, 181, 344, 398, 453, 545, 623, 691, 756, 776, 784. There can, I think, be no doubt whatever that the text from which **C** was printed was considerably freer from misprints than **W**, though, as will be shown later, it must in many respects have closely resembled this edition.

2) That **C** was printed from **L** and that **W** was printed from **C** is not only unlikely in view of the reasons given elsewhere for thinking **C** to have been printed some years later than **W** but is shown to be impossible by the important difference of reading in l. 35, where **W** agrees with **L** in having *Maye singe no masse without charitie*, while **C** has *Maie not lyue without charitye*. As it is obviously impossible that the reading of the earlier edition can have been restored by a corrector's guess, it is hardly necessary to discuss this proposed relationship further, but other evidence might be found, if required, in the readings in ll. 175, 199 where **W** again agrees with **L** against **C**; in the fact that in l. 251 **W** gives correctly a speaker's name which is dropped by **C** in a place where the error would not be readily noticed by a printer, namely, in the first line of a sheet; and, lastly, in the absence from **W** of certain misprints found in **C** as that of *superbis* for *superbia* in l. 388 [1]).

3) It is not less easy to show that our third supposition is impossible. Were both **C** and **W** printed independently from **L** there would obviously be no reason for a misprint absent from **L** to be found in both of them, nor in general for them to agree against **L**, except perhaps in the correction of evident misprints in the earlier text. In several cases, however, we find in both **C** and **W** misprints which are absent from **L**, as in ll. 14, 128, 211, 222, while still more frequently these texts agree in readings against **L**, as in ll. 5, 49, 56, 65, 71, 93, 104, 109, 122, 129, 131, and many more. Note also the agreement of spelling against **L** in ll. 15, 24, 39, 72, 139, 171, 190, &c. and of punctuation in ll. 88, 143, 209, 218, &c., and the correction in **W** and **C** of the speakers names on A 2^{v}.

[1]) This variation in reading has, by an unfortunate confusion, been omitted from the Textual Notes. It is the first *superbia* in the line which is misprinted.

We thus see that neither can **C** have been printed from **L**, nor **L** from **C**, and that, though both these texts may well have been printed from the same edition, that edition cannot have been **L**, and we are therefore driven to suppose one or more editions to have been lost. If only one edition (which we may call **X**) is lost, our scheme will take the first of the forms given below; if, as I think more probable, two are lost, namely **Z** [1]) and **X**, the second:

As regards the relative merits of the texts it need only be said that while the evident alterations made in **C** in l. 35, *Maie not lyue* for *Maye singe no masse*, and in l. 762 *bokes* for *bedes*, changes doubtless introduced to avoid references to things associated with Romanism, must lead us to regard **W** as representing the original text more closely than **C**, at the same time this text is on the whole less correctly printed than **C**. A modern editor constructing an eclectic text would doubtless first follow **L** so far as it goes, then **C**, correcting from **W** in cases where there has been intentional change of reading in the former.

§ 7. The present reprint of the texts is intended to follow the originals as accurately as possible in all respects: on certain points, however, a few remarks seem desirable.

1. The early editions have of course only one character for capital I and J, and one for U and V. These two letters have here been represented in all cases, according to the usual practise, by I and V, these being the forms in which they would have appeared if the original printers had employed Roman type instead of black letter.

2. The speakers names have been placed in as nearly as possible the same position as in the originals, except that, in order to allow room for the numbering of the lines, the column of names is here somewhat further off from the text than in the quartos.

3. The spacing of words, which, especially in **C**, is very irregular, has been normalised. In a few cases however where it seemed impossible to determine whether words are actually divided or not a thin space has been used. It should be remembered that early type is by no means always accurately cast; we cannot take it for granted that the face is central on the body or that the body is of the same width in two similar letters.

4. In Copland's edition we find very few black letter Y's, a lower-

[1]) For the reason given in a note on the previous page we cannot suppose **Z** to have been the original manuscript and **L** and **X** to have been printed independently from it. It must have been a printed edition.

case letter or a Roman capital being generally used instead [1]). The latter is here represented by *Y*.

5. In the same text a form of W is employed which in some of his other books [2]) the printer used indiscriminately for W and w. This has been represented by a capital W of a smaller fount. See ll. 63, 112, &c.

6. Copland had also two sizes of ℭ. Unfortunately the two which were available for the present reprint are so nearly alike that it is a matter of some difficulty to distinguish them. As it is, they can I think be distinguished by anyone really desirous of so doing (see the two in ll. 122, 125). I may say that the larger one should properly be the full height of the body of the type.

7. Lastly, in Copland's text many of the stops have dropped away at the end of the speakers' names, while others are in process of doing so, being at varying distances from the word to which they belong. It was not thought necessary to reproduce this last irregularity.

It seems well to mention that for whatever errors there may be in the reprint of the texts the present writer is alone responsible.

§ 8. Stage Directions :

1. Enter Charity.
39. Enter Youth.
197. Exit Charity.
209. Enter Riot.
320. Exit Riot and returns with Pride.
381. Exit Pride.
389. Re-enter Pride with Lechery.
470. Enter Charity.
540. Exeunt Youth, Pride, Riot, and Lechery.
556. Enter Humility.
582. Enter Youth, Riot, and Pride.
742. Exit Pride.
753. Exit Riot.

[1]) We find exactly the same peculiarity in *Jack Juggler*.

[2]) For instance in the Troy-book of 1553 and the *Foure Sonnes of Aimon*, 1554.

Thē̄terlude of youth.

IEsu that his armes dyd spreade
And on a tree was done to dead
From all perils he you defende
I desyre audyence tyl I haue made an ende:
For am come from God aboue
To occuppye his lawes to your behoue
And am named Charytye:
There maye no man saued be:
wythout the helpe of me:
For he that Charytye doth refuse:
Other vertues thought he do vse

A.i.

without charitye it wyl not be
For it is written in the faythe
Qui manet in charitate in deo monet
I am the gate I tell the
Of heauen that ioyful citye
Ther maye no man thider come
But of charyty he must haue some
Or ye may not come iwis
Vnto heauen the citie of blysse
Therfore charitie who wil hym take
A pure soule it wyl him make
Before the face of God
In the. A. B. C. of bokes the least
yt is written deus charitas est
Lo charytie is a great thinge
Of all vertues it is the kynge
Whan God in earth was here liuinge
Of charyti he found none endinge
I was planted in his hart
We two might not departe
Out of hys harte I dyd sprynge
Throughe the myght of the heauen kinge
And all prestes that be
Maye singe no masse without charitie
And chary to them they do not take
Thei may not receyue him that did them make
And all thys worlde of noughte

youthe. ¶ A backe felowes and gyue me roume
Or I shall make you to auoyde sone
I am goodle of persone
I am pereles where euer I come
My name is youth I tell the
I florysh as the vine tre
who may be likeneth vnto me

In my youthe and Iolytye
My hearte is royall and bushed thicke
My body plyaunt as a hasel styck
Mine armes be bothe fayre and strong
My fingers be both faire and longe
My chest bigge as a tunne
My legges be full lighte for to runne
To hoppe and daunce and make mery
By the masse I recke not a chery
What so euer I do
I am the heyre of my fathers lande
And it is come into my hande
I care for nomore
¶ Are you so disposed to doo charite.
To folowe vyce and let vertue go
Ye syr euen so youthe,
For nowe a dayes he is not set by
Without he be vnthryftye
You had nede to aske God mercye charite.
Why do you so prase your body
Why knaue what is that to the youthe.
wylt thou let me to prayse my body
why shuld I not praise it & it be goodli
I wil not let for the
What shal it be whan thou shalt flyt charite.
For the wealth into the pyt
Therfore of it be not to boolde
Least thou forthink it whan thou art olde
ye maye be lykened to a tre
In youth floryshyng with royalte
And in age it is cut downe
And to the fyre is throwne
So shalt thou but thou amende
Be burned in hel without ende
ye horson trowest thou so youthe.

Be ware leaste thou thyder go
Hence caytyfe go thy way
Or with my dagger I shal the slay
Hens knaue out of this place
Or I shall lay the on the face
Sayest thou that I shal go to hel
For euer more there to dwel
I had leuerthou had euyll fare
Charite ¶ A yet syr do by my rede
And aske mercy for thy mysdede
And ỹ shalt be an herytoure of blysse
Where al ioye and myrthe is
Where thou shal se a gloryus syght
Of aũgeles singyng w̃ saintes bright
Before the face of God
youthe. ¶ What syrs abowe the sky
I hah nede of a ladder to climbe so hie
But what and the ladder slyppe
Than I am deceyued yet
And if I fal I catche a quecke
I may sortune to breke my necke
And that ioynte is yll to set
Nay nay not so
Charite ¶ O yet remember cal to thy minde
The mercy of God passeth al thyng
For it is wryten by noble clerkes
The mercye of God passeth all werkes
That witnesseth holy scrypture saynge thus
Miseratio domini super omnia opera eius
Therfore doute not goodes grace
Ther of is plenty in euery place
youthe. ¶ what me thynke ye be clerkyshe
For ye speake good gibbryshe
Syr I pray you and you haue any store

Soyle me a questyon or ye cast out any more
Least whan your connynge is all done
My question haue no solucyon
Syr and it please you thys
Why do men eate mustred with salfishe
Sir I praye you soile me thys question
That I haue put to your discrecyon
¶ This question is but vanitie — charite.
yt longeth not to me
Suche questions to assoyle
¶ Sir by god that me dere bought — youthe.
I se your connynge is littell or nought
And I shuld folowe your scole
Sone ye wold make a fole
Therfore crake no longer here
Least I take you on the eare
And make your head to ake
¶ Sir it falleth not for me to fight — charite.
Nether by day ne be night
Therfore do my counsayle I saye
Than to heuen thou shalt haue thy way
¶ No syr I thynke ye wyll not fighte — youthe.
But to take a mannes purs in the night
ye wyll not say nay
For suche holy caitifes
Were wonte to be theues
And such wolde be hanged as hye
As a man may se with his eye
In faith this same is true
¶ God saue euery christen body — charite.
From such euell destenye
And sende vs of his grace
In heuen to haue a place
¶ Nay nay I warrant the — youthe.

He hathe no place for the
Wenest thou he wyll haue suche fooles
To syt on his gaie stooles
Naye I warrant the naye
Humi- ¶ Well sir I put me in goddes wyll
litye. whether he wyll me saue or spyll
And sir I pray yon do so
And truste in god what so euer ye do
youthe. ¶ Syr I praye the olde thy peace
And talke to me of no goodnes
And soone loke thou go thy waye
Leste with my dagger I the slaye
In faythe yf thou mene my harte
Thou shalte be wearye of thy parte
Or thou and I haue done
charite. ¶ Thynke what God suffered for the
His armes to be spred vpon a tree
A knight with a speare opened his side
In his harte appeared a wounde wyde
That bought both you and me
youthe. ¶ Goddes faste what is that to me
Thou dawe wylte thou rede me
In my youth to lose my ioylytie
Hence knaue and go thy waye
Or wythmy dagger I shall the slaye
charite. ¶ O syr heare what I you tell,
And be ruled after my counsell
That ye might syt in heuen hye
with God and his company
youthe. ¶ A yet of God thou wilte not ceasse
Tyll I fyght in good earneste
On my fayth I tell the true
yf I fyght I tell the true
All the dayes of thy lyfe

¶ Syr I se well none otherwise be — charite.
I wyll go to my brother Humilitie
And take good counsayle of hym
Howe it is best to be do theryn
ye mary sire I pray you of that — youthe.
Me thinke it were a good sight of your backe
I wolde se your heles hither
And your brother and you together
Fettred fine fast
I wys and I had the kay
ye shulde singe wel away
Or I let you lose — charite.
¶ Fare well my maysters euerychone
I wyll come agayne anone
And tel you howe I haue done [exit Ch.] — youthe.
¶ And thou come hither agayne
I shall sende the hens in ỹ diuels name
What nowe, I maye haue my space
To iet here in thys place
Before I myght not stere
whan the churle charitie was here
But nowe amonge al thys chere
I wold I had some company here
I wis my brother Riot wold helpe me
For to beate charitye
And his brother to — Ryot.
¶ Huffa, huffawho calleth after me [enter] 7
I am Riot ful iolyte
My heart as light as the wynde
and allon Riot is my mynde
where so euer I go
But wote ye what I do here
To seke youth my compere
Fayne of hym I wolde haue a sight

But my lippes hange in my lyght
God spede master youth by my faie
youthe. Welcom Ryot in the deuels waye
who brought the hither to
Ryot. That dyd my legges I tell the
Me thought thou dyd me call
And I am come now here
To make roiall there
And tell the how I haue done
youthe. what I wende thou hadst ben henged
But I se thou arte escaped
For it was tolde me heere
you toke a man on the eare
That his purse in your bosome did flye
And so in newegate ye dyd lye
Ryot. So it was I beshrewe your parte
I come lately from Newgate
But I am as readye to make good chere
As he that neuer came there
For and I haue spendyng
I wyll make as mery as a kynge
And care not what I do
For I wyll not lye longe in prison
But wyll get forthe soone
For I haue learned a pollycie
That wyll lose me lyghtlye
And sone let me go
youthe. I loue well thy discretyon
For thou arte all of one condicion
Thou arte stable and stedfast of mynde
And not chaungable as the wynde
But sir I praye you at the leaste
Tell me more of that ieste
That thou tolde me ryght nowe

¶ Moreouer I shall tell the Ryot.
The mayre of London sent for me
Forth of Newgate for to come
For to preche at Tyborne.
¶ By our Lady he dyd promote the youthe.
To make the preche at the galowe tre
But syr how diddest thou scape
¶ Verely syr the rope brake Ryot.
And so I fell to the ground
And ran away safe and sound
Be thy way I met with a courtyers lad
And twenty nobles of gold in hys purs he had
I toke the ladde on the eare
Besyde his horse I felled him there
I toke his purs in my hande
And twenty nobles therin I fande
Lorde howe I was mery.
¶ Goddes fote thou diddest ynoughe there youthe.
For to be made knight of the colere.
¶ Ye syr I truste to God all myght Ryot.
At the nexte cessions to be dubbed a knight
¶ Now syr by thys lyght youthe.
That wolde I fayne se
And I plyght the so God me saue
That a surer colere thou shalt haue
And because gold colers be so good chepe
Vnto the roper I shal speke
To make the one of a good pryce
And that shalbe of warrantyse.
¶ youth I pray the haue a doo Ryot.
And to the tauerne let vs go
And we will drynke diuers wine
And the cost shal be myne
Thou shalt not pay one peny iwis

yet thou shalt haue a wenche to kysse
whan so euer thou wilte

youthe. ¶ Mary Ryot I thanke the
That thou wylt be stowe it on me
And for thy pleasure so be it
I wold not charity shuld vs mete
And turne vs agayne
For right nowe he was with me
And said he wolde go to Humilitie
And come to me agayne

Ryot. ¶ Let him come if he will
He were better to bide styll
And he gyue the croked langage
I wyll laye him on the visage
And that thou shalt se sone
How lightly it shall be done
And he wyl not be ruled with knockes
we shall set him in the stockes
To heale his sore shinnes

youthe. ¶ I shall helpe the if I can
To dryue awaye that hang man
Herke Riot thou shalt vnderstande
I am heyre of my fathers land
And nowe they be come to my hand
Me thynke it were best therfore
That I had one man more
To wayte me vpon

Ryot. ¶ I can spede the of a seruaunte of pryce
That wil do the good seruice
I se him go here be side
Some men call him mayster pryde
I sweare by God in Trinitie
I wyll go fetchehim vnto the
And that euen anone

Hye the apace and come a gayne youthe.
and brynge with the that noble swayne [Exit R. and returns w/ P
¶ Lo mayster youth here he is Ryot.
A prety man and wise
He wyl be glad to do good you seruyce
In al that euer he may
¶ Welcome to me good fellowe youthe.
I pray the whence commest thou
And thou wylt my seruaunt be
I shall geue the golde and fee
¶ Syr I am content iwis Pride.
To do you any seruis
That euer I can do
¶ By likelyhod thou shulde do well ynowe youthe.
Thou art a lykely felowe
¶ yes syr I warrant you Pride.
yf ye will be rulde by me
I shall you brynge to hye degre
¶ What shall I do tell me youthe.
And I wyll be ruled by the
¶ Mary I shall tell you Pride.
Considre ye haue good ynowe
And thing ye come of noble kinde
Aboue all men exalte thy minde
Put downe the poore and se nought bi them
Be in company with gentel man
Iette vp and downe in the waye
And your clothes loke they be gaye
The pretye wenches wyll saye than
yorder goeth a gentelmen
And euery pore felowe that goeth you by
Will do of his cap and make you curteisie
In faith this is true
Sir I thanke the by the roode youthe.

For thy counsell that is so good
And I commit me euen nowe
Vnder the techynge of Ryot and you
Ryot. ¶ Lo youth I tolde you
That he was a lustye felowe
youthe. ¶ Mary syr I thanke the
That you wolde brynge hym vnto me
Pryde. ¶ Syr it were expedyente that ye had a wife
To liue with her all youre life
Ryot. ¶ A wyfe nay nay for God auowe
He shall haue fleshe inoughe
For by God that me dere bought
Ouer muche of one thinge is nought
The deuyl sayd he had leuer burne al his lyfe
Than ones for to take a wife
Therfore I saye so god me saue
He shall no wife haue
Thou haste a syster fair and fre
I knowe well hys lemman she wyll be
Therfore I wolde she were here
That we might go and make good chere
At the wine some where
youthe. ¶ I pray you hither thou do her brynge
For she is to my likinge
Pryde. ¶ Syr I shall do my diligence
To bringe her to your presence
youthe. ¶ Hye the apace and come agayn
To haue a sight I wolde be faine [Exit]
Of that lady fre
Ryot. ¶ Syr in faith I shall tell you true
She is a freshe and faire of hue
And verye propre of bodye
Men call her Lady Lechery
youthe. ¶ My herte burneth by God of myght

Till of that lady I haue a syght
Intret superbia cū luxuria et dica superbia
¶ Syr I haue fulfylled your entent — Pryde. [re-entur W
And haue brought you in thys present
That you haue sent me fore
¶ Thou art a redy messengere — youthe.
Come hither to me my herte so dere
ye be welcome to me as the hert in my body
¶ Syr I thāke you and at your pleasure I am — Lecheri
ye be the same vnto me
¶ Maisters wyl ye to tauerne walk — youthe.
A worde with you here wyll I talke
And gyue you the wine
¶ Gentle man I thanke you verely — Lecheri
And I am all redye
To waite you vpon
¶ What sister lecherye — Ryot.
ye be welcome to our companye
¶ Well wanton well, fye for shame — Lecheri
So sone ye do expresse my name
what if no man shuld haue knowne
I wis I shal you bete, well wanton well
¶ A lytell pretye nylet — Ryot.
ye be well nise God wote
ye be a lytell prety pye, iwis ye go ful gingerie
¶ Wel I se your false eye — Lecheri
winketh on me full wantonly
ye be full wanton iwis
¶ Pryde I thanke you of your laboure — youthe.
That you had to fecth thys fayre floure
¶ Lo youth I tolde the — Pryde.
That I wolde brynge her with me
Sir I pray you tel me nowe
Howe doth she lyke you

youthe. ¶ Verely wel she pleased me
For she is courteis gentyll and fre
Howe do you fayre Ladye
Howefare you tell me
Lecheri ¶ Syr if it please you, I do well ynowe
And the better that you wyl wite
youthe. ¶ Riot I wolde be at the tauerne fayne
Least charitie vs mete and turne vs agayne
Than wold I be sory because of thys farye ladi
Ryot. ¶ Let vs go agayne be tyme
That we maye be at the wyne
Or euer that he come
Pryde. ¶ Hie the apace and go we hence
we wil let for none expence
youthe. ¶ Now we wil fil the cup and make good chere
I trust I haue a noble here
Herke sirs for God almighte
Herest thou not howe they fight
In fayth we shal them part
Yf there be any wine to sell
They shall no longer together dwell
Ryot, No than I be shrewe my herte
¶ No syr so mote I the
Let not thy seruaũtes fight within the
For it is a carefull lyfe
Euermore to lyue in strife
Therefore yf ye wyll be ruled bi mi tale
We will go tothe ale
And se howe we can do
I truste to God that sitteth on hye
To lese that lyttell companye
With in an houre or two
Pride. ¶ Now let vs goo for goodes sake
And se howe merye we can make

¶ Now lette vs go a pace — Ryot.
And I belast there I be shrewe my face
¶ Nowe let vs go that we were there — youthe.
To make this Ladye some chere
¶ Verelye sir I thanke the — Lecheri
That ye wyll bestowe it on me
And whan it please you on me to call
My heart is yours bodye and all
¶ Faire Ladye I thanke the — youthe.
On the same wyse ye shall haue me
whan so euer ye please
Riot we tarye very longe — Pryde.
we wyl go euen now with a lusty songe — Ryot.
In fayth I wyll be rector chorye — Pryde.
Go to it then hardely, and let vs be agate — youthe.
Abide felowe a worde with the — charite. [Enter]
whether go ye tell me
Abyde and here what I shall you tell
And be ruled by my counsel
¶ Naye no felowe ne yet mate — Pryde.
I trowe thy felowe be in Newgate
Shal we tell the whether we go
Nay iwis good Iohn a Pepo
Who learned the thou mistaught man
To speake so to a gentylman
Thoughe his clothes be neuer so thine
yet he is come of noble kinne
Thoughe thou gyue him suche a mocke
yet he is come of a noble stocke
I let the well to wite
¶ What syr Iohn what saye ye — Ryot.
wolde you be fetred nowe
Thynke nat to long I pray you
It mye fortune come sone ynowe

ye shall thynke it a lytell soone.
youthe. ¶ yet syrs let thys cease
And let vs talke of goodnes
charite. He turned his tale he is a ferde
But faith he shalbe skerd
He weneth by flatterynge to please vs againe
But he laboureth all in vayne
charite. ¶ Syr I pray you me not spare
For nothinge I do care
That ye can doe to me
Ryot. ¶ No horeson sayst thou so
Holde him pride and let me go
I shall set a prayre of rynges
That shall sit to his shinnes
And that euen a none.
Pride. ¶ Hye the apace and come agayne
And bringe with he ta good chaine
To holde him here stil.
charite ¶ Iesu that was borne of Mare milde
From all euyll he vs shielde
And sende you grace to amende
Or oure lyfe be at an ende
For I tell you trewlye
That ye lyue full wickedlye
I praye God it amende
Ryot, ¶ Lo syrs loke what I bringe
Is not thys a ioly ringinge
By my trouth I trowe it be
I will go with of charitie
How sayest thou mayster charitie
Dothe this geare please the.
charite. ¶ They please me well in dede
The more sorowe the more mede
For God saide whyle he was man

Beati qui persecutionē patiūtur ꝑpter iusticiā
Vnto his apostles he sayde so
To teache them howe they shulde do
¶ we shall se how they can please — Pride.
Sit downe sir and take youre ease
Me thinke these same were ful meete
To go about your fayre feete
¶ By my truthe I you tell — youthe.
They wolde become him very well
Therfore hye that they were on
Vnto the tauerne that we were gone
¶ That shall ye se anone — Ryot,
Howe soone they shall be on
And after we wyll not tary longe
But go hence with a mery songe — Pryde.
¶ Let vs begyn all at once — youthe.
¶ Nowe haue at it by cockes bones
And soone let vs goo [Exeunt Youth, Pride, R., L.] — charite.
¶ Lo maisters here you maye see beforne
That the weede ouergroweth the corne
Nowe maie ye see all in this tide
How vice is taken, and vertue set aside
yonder ye maye see youth is stable
But euermore chaungeable
And the nature of men is frayle
That he wotteth not what may auayle
Vertue for to make
O good Lorde it is a pitifull case
Sith God hath lent man wyt and grace
To chose of good and euyll
That man shulde voluntarylye
To suche thynges him selfe applye
That his soule shuld spyll
¶ Christ ẏ was crucified & crowned ẇ thorne — humili. [Enter]

And of a virgin for man was borne
Some knowledge sende to me
Of my brother Charitye
charite. ¶ Dere brother humilitie
ye be welcome vnto me
Where haue ye be so longe
humili. ¶ I shall do you to vnderstande
That I haue sayd myne euensonge
But sir I praye you tel me nowe
Howe this case happened to you
charite. ¶ I shall tell you anone
The felowes that I tolde you on
Haue me thus arayed
humili. Sir I shall vndo the bandes
From your feete and your handes
Sir I praye you tell me anone
whether they be gone
And when they come againe
charite, ¶ Sir to the tauerne they begone
And they wyll come againe anone
And that shall you see
humili. ¶ Then wyll we them exhorte
Vnto vertue to resorte, & so forsake syn
charite. ¶ I will helpe you that I can
To conuert that wicked man
youthe. ¶ A backe galantes and loke vnto me [Entre wi] Riot Pr
And take me for your speciall
For I am promoted to hye degree
By ryght I am kinge eternal
Neither duke ne Lorde, Baron ne knight
That maye be lykened vnto me
They be subdued to me by ryght
As seruantes to their masters shulde be
humili. ¶ ye be welcome to thys place here

we thinke ye labour all in vayne
wherefore your braynes we wyll stere
And kele you a lytel agayne
¶ Saiest thou my braynes thou wylt stere — youthe.
I shall laye the on the eare
were thou borne in trumpington
and brought vp at Hogges norton
By my faith it semeth so
well go knaue go
¶ Do by our counsell and our rede — charite.
And aske mercye for thy mysdede
And endeuer the for goddes sake
For thy sinnes amendes to make
Or euer that thou die
¶ Harke youth for god auowe — Ryot.
He wolde haue the a sainte nowe
But youth I shall you tell
A yonge sainte an olde deuyll
Therfore I holde the a foole
And thou folowe his scole
I warrant thee I wyll not do soo — youthe.
I wyll be ruled by you two
¶ Then shall ye do well — Pryde.
yf ye be ruled by our counsell
we wyll bringe you to hye degree
And promote you to dignitie
¶ Sir it is a pitifull case — humili.
That ye wolde forsake grace
And to vyce applye
¶ Whie knaue dothe it geue thee — youthe.
Thou shalt not answer for me
when my soule hangeth on the hedge once
Then take thou and caste stones.
As faste as thou wylte

charite. ¶ Syr if it please you to do thus
Forsake them and do after vs
The better shall you do
Ryot. ¶ Syre he shall do well inowe
Thoughe he be ruled by neither of you
Therfore crake no longer here
Least you haue on the eare
And that a good knocke
Pride. ¶ Lyghtlye se thou auoyde the place
Or I shall gyue the on the face
youth I trowe that he wolde
Make you holy or ye be olde
And I swere by the rode
It is tyme inoughe to be good
Whan that ye be olde
youthe. ¶ Syr by my truthe I the say
I wyll make mery whiles I may
I can not tell you howe long
Ryot. ¶ ye sir so mote I thryue
Thou art not certayne of thy life
Therfore thou were a starke foole
Ro leue myrthe and folowe their scole
humili. ¶ Syr I shall him exhorte
Vnto vs to resorte
And you to forsake
Pride. ¶ Aske him if he wyll do so
To forsake vs and folowe you two
Nay I warrant you nay
humili. ¶ That shall you se euen anone
I wyll vnto him gone
And se what he will saye
Ryot. ¶ Hardely go on thy waye
I knowe well he will saye naye
youthe. ¶ Ye syr be God that me dere bought

Me think ye laboure all for nought
Wenest thou that I wyll for the
Or thy brother Charytie
Forsake thys good companye
Nay I warrant the
℄ No mayster I praye you of that — Pride.
For anye thynge for sake vs nat
and all oure counsell rule you by
ye may be Emperour or ye dye
℄ While I haue life in my body — youthe.
Shall I be ruled by Riot and the
℄ Sir than shall ye do well — Ryot.
For we be true as stele
Syr can teache you to play at the dice
At the quenes game and at the Iryshe
The Treygobet and the hasarde also
And many other games mo
Also at the cardes I can theche you to play
At the triump and one and thyrtye
Post, pinion and also aumsase
And at ad other they call dewsace
yet I can tel you more & ye shyll con me thanke
Pinke and drinke and also at the blanke
And many sportes mo
℄ I thanke the Riot so mote I the — youthe.
For the counsell thou haste geuen me
I will folowe thy minde in euery thinge
And guide me after thy learnynge
℄ Youth leue that counsell for it is nought — charite.
And amende that thou hast myswrought
That thou maist saue that God hath boughte
℄ What saye ye mayster charitie — youthe.
whath hath God bought
By my trouth I knowe not

whether that he goeth in white or blacke
He came neuer at the stues
Nor in no place where I do vse
I wis he bought not my cap
Nor yet my ioylie hat
I wot not what he hath bought for me
And he bought any thynge of myne
I wyll geue hym a quarte of wyne
The nexte tyme I hym meete
charite. ¶ Sir this he dyd for the
When thou wast bonde he made the free
And bought the wyth his bloud
youthe, ¶ Sir I praye you tell me
Howe may thys be
That I knowe I was neuer bonde
Vnto none in Englande
charite. ¶ Sir I shall tell you
Whan Adam had done greate trespas
And out of paradise exiled was
Then all the soles as I can you tell
were in the bondage of the deuyll of hell
Tyll the father of heauen of hys great mercie
Sent the seconde person in Trinitie
Vs for to redeme
And so with his precyous bloude
He bought vs on the roode
And our soules dyd saue
youthe. ¶ Howe shulde I saue it tell me nowe
and I wyll be ruled after you my soule to saue
Ryot. ¶ What youth wyll you forsake me
I wyll not forsake thee
humili. ¶ I shall tell you shortely
Knele downe and aske God mercye
For that you haue offended

Youth wylte thou do so — Pride.
Folowe them and let vs go
Marye I trowe naye
℄ Here all sinne I forsake — youthe.
And to God I me betake
Good Lorde I praye the haue no indignacion
That I a sinner shulde aske saluacyon
℄ Nowe thou muste forsake pryde — charite.
And all Riot set aside
℄ I wyll not him forsake — Pride.
Neither early ne late
I wende he wolde not forsake me
But if it wyll none otherwise bee
I wyll go my waye
℄ Sir I praye God be your spede — youthe.
and helpe your at your nede [Exit Pride]
℄ I am sure thou wilt not forsake me — Ryot.
Nor I wyll not forsake thee
℄ I forsake you also — youthe.
and wyll not haue with you to do
℄ And I forsake the vtterlye — Ryot.
Fye on the caytife fye
Once a promise thou dyd me make
That thou wolde me neuer forsake
But nowe I se it is harde
For to truste the wretched worlde
Fare well masters euerycheone. [Exit Riot] — humili.
For your synne looke ye morne
and euyll creatures loke ye tourne
For your name who maketh insicion
Saye it is good contricion
That for sinne doth morne
℄ Here is a newe araye — charite.
For to walke by the waye

Your prayer for to saye

Humili. ¶ Here be bedes for your deuocyon
And kepe you from all temptacyon
Let not vyce deuoure
Whan ye se mysdoing men
Good counsell geue them
And teach them to amende

youthe. ¶ For my synne I wyll morne
All creatures I wyll turne
and whan I see misdoinge men
Good counsell I shall geue them
and exorte them to to amende

charite. ¶ Then shall ye be an heritour of blysse
Where all ioye and myrth is

youthe. ¶ To the whiche eternall
Go brynge the persons all
Here beynge amen.

humili. Thus haue we brought our matter to an ende
Before the persons here present
Wolde euery man be contente
Leaste onother daye we be shente

charite. ¶ We thanke all thys presente
Of theyr meeke audyence

humili. ¶ Iesu that sytteth in heauen so hye
Men and women that here be
amen amen, for charitie.

Imprinted at London, by Iohn waley
dwellyng in Foster lane.

The Enterlude of Youth.

IEsu that his armes dyd spreade
And on a tree was done to dead
From all perils he you defende
I desire audiēce til I haue made an ēde
For I am come from God aboue
To occupie his lawes to your behoue
And am named Charitie
There maye no man saued be
Without the helpe of me
For he that Charitie doth refuse
Other vertues though he do vse
Without Charitie it wyll not be
For it is written in the faithe

Qui manet in charitate in deo monet
I am the gate I tell the
Of heauen that ioiful cytie
Ther maie no man thider come
But of charyty he must haue some
Or he may not come iwis
Vnto heauen the citie of blysse
therfore charitie who wil him take
Apure soule it wil him make
Before the face of God
In the. A. B. C. of bokes the least
*Y*t is writen deus charitas est
Lo charitie is a great thinge
Of all vertues it is the kinge
Whan God in earth was here liuinge
Of chariti he found none endinge
I was planted in his hart
We two might not departe
Out of his harte I did springe
throughe the might of the heauẽ king
And all preestes that be
Maie not lyue without charitye
And charitey to them they do not take
they may not receiue him that did them make
And all this worlde of noughte

* youth.

A backe felowes and giue me roume
Or I shall make you to auoyde sone
I am goodlye of persone
I am pereles where euer I come
My name is youth I tell the
I florysh as the vine tre
Who may be likened vnto me
In my youthe and Iolitye

My hearre is royall and bushed thicke
My body plyaunt as a hasel styck
Myne armes be bothe fayre and strong
My fingers be both faire and longe
My chest bigge as a tunne
My legges be fnll lighte for to runne
To hoppe and daunce and make mery
By the masse I recke not a chery
What so euer I do
I am the heyre of my fathers lande
And it is come into my hande
I care for no more
Are you so disposed to doo — Charite
To folowe vice and let vertue go
Ye sir euen so — youthc.
For nowe a dayes he is not set by
Without he be vnthriftye
You had nede to aske God mercye — Charite
Why do you so prase your body
Why knaue what is that to the — youthe.
wilt thou let me to prayse my body
whi shuld I not praise it & it be goodli
I will not let for the
what shal it be whan thou shalt flyt — Charite
For the wealth into the pyt
Therfore of it be not to boolde
Least thou for think it whan ỹ art old
ye maye be lykened to a tre
In youth floryshyng with royallte
And in age it is cut downe
And to the fyre is throwne
So shalt thou but thou amende
Be burned in hel without ende
Ye horson trowest thou so — youthe.

My heere is royall and bussshed thycke
My body plyaunt as a hasyll stycke
Myne armes be bothe bygge and stronge
My fyngers be bothe fayre and longe
My chest bygge as a tunne
My legges be full lyght for to runne
To hoppe and daunce and make mery
By the masse I recke not a chery
What so euer I do
I am the heyre of all my fathers lande
And it is come in to my hande
I care for no more
Charite. Are you so dyspoſed to do
To folowe vyce and let vertue go
youthe. Ye syr euen so
For now a dayes he is not set by
Without he be vnthryfty.
Charite. You had nede to aske god mercy
Why dyd you so prayse your body
youthe. Why knaue what is that to the
Wylte thou let me to prayse my body
Why shulde I not prayse it and it be goodly
I wyll not let for the
Charite. What shall it be whan thou shalte flytte
Fro thy welthe in to the pytte
Therfore of it be not to bolde
Lest thou forthynke it whan thou arte olde
Ye may be lykened to a tre
In youthe flouryshynge with royalte
And in age it is cut downe

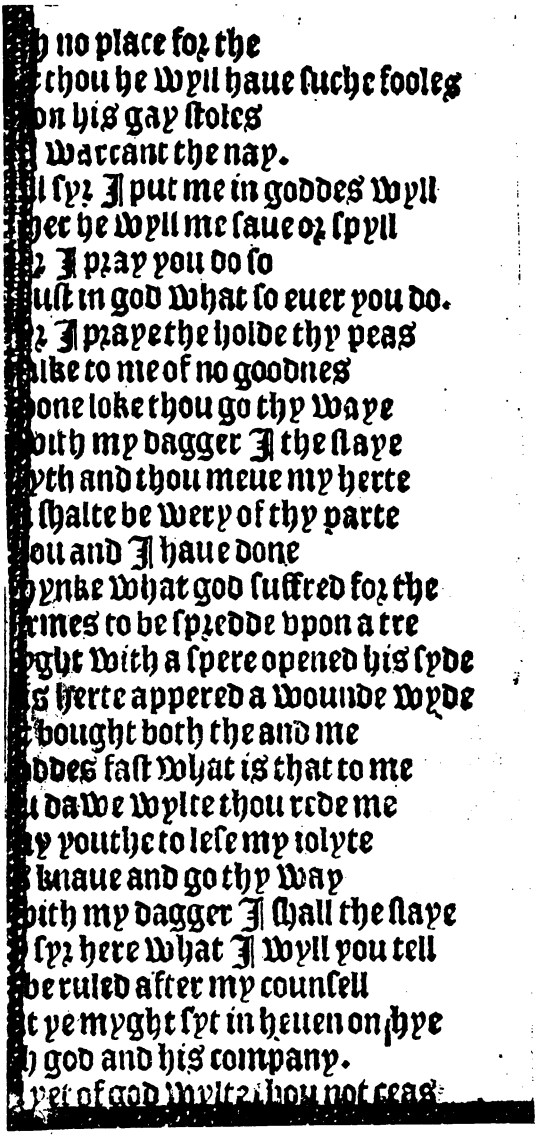
Beware leſt thou thyder go
Hens caytyfe go thy waye
Or with my dagger I ſhall the ſlaye
Hens knaue out of this place
Or I ſhall lay the on the face
Sayeſt thou that I ſhall go to hell
For euermore ther to dwell
I had leuer thou had euyll face.

youthe. ¶ Yet ſyr do by my rede
And aſke mercy for thy myſdede
And thou ſhalte be an herytour of blyſſe
Where all ioye and myrth is
Where thou ſhalte ſe a gloryous ſyght
Of angels ſyngynge with ſayntes bryght
Before the face of god.

Charite. ¶ What ſyrs aboue the ſkye
I had nede of a ladder to clymbe ſo hye
But what and the ladder ſlyppe
Than I am deceyued yet
And yf I fall I catche a quecke
I may fortune to breke my necke
And that ioynt is yll to ſet
Nay nay not ſo.

youthe. ¶ O yet remembre and call to thy mynde
The mercy of god paſſeth all thynge
For it is wryten by noble clerkes
The mercy of god paſſeth all werkes
That wytneſſeth holy ſcrypture ſayenge thus
Miſerationes dñi ſuper omnia opera eius

Soyle me a queſtyon or ye caſt out ony m
Leſt whan your conynge is all done
My queſtyon haue no ſolucyon
Syr and it pleaſe you this
Why do men ete muſtarde with ſaltfyſſh
Syr I pray you ſoyle me this queſtyon
That I haue put to your dyſcrecyon.
¶ This queſtion is but a vanyte
It longeth not to me
Suche queſtions to aſſoyle
¶ Syr by god that me dere bought
I ſe your conynge is lytell or nought
And I ſhulde ſolowe your ſcole
Soone ye wolde make me a fole
Therfore crake no lenger here
Leſt I take you on the ere
And make your heed ake
¶ Syr it falleth not me to fyght
Neyther by daye ne by nyght
Therfore do by my counſeyle I ſaye
Than to heuen thou ſhalte haue the way
¶ No ſyr I thynke ye wyll not fyght
But to take a mannes purs in the nyght
ye wyll not ſaye nay
For ſuche holy caytyues
Were wonte to be theues
And ſuche wolde be hanged as hye
As a man may ſe with his eye
In fayth this ſame is true.
¶ God ſaue euery cryſten body



y no place for the
t thou he Wyll haue ſuche fooles
on his gay ſtoles
Warrant the nay.
ll ſyr I put me in goddes Wyll
her he Wyll me ſaue or ſpyll
I pray you do ſo
uſt in god What ſo euer you do.
I praye the holde thy peas
like to me of no goodnes
one loke thou go thy Waye
ith my dagger I the ſlaye
yth and thou meue my herte
ſhalte be Wery of thy parte
ou and I haue done
ynke What god ſuffred for the
rmes to be ſpredde vpon a tre
ght With a ſpere opened his ſyde
s herte appered a Wounde Wyde
bought both the and me
ddes faſt What is that to me
da We Wylte thou rede me
y youthe to leſe my iolyte
maue and go thy Way
ith my dagger I ſhall the ſlaye
ſyr here What I Wyll you tell
be ruled after my counſell
t ye myght ſyt in heuen on hye
god and his company.
yet of god Wylt thou not ceas

Qui manet in charitate in deo manet
I am the yate I tell the
of heuen that ioyfull cyte
There may no man thyder come
But of charite he must haue some
Or he may not come ywys
Unto heuen the cyte of blysse
Therfore charite who wyll hym take
A pure soule it wyll hym make
Before the face of god
In the A.B.C. of bokes the lest
It is wryten (Deus charitas est)
Lo charite is a great thynge
Of all vertues it is the kynge
Whan god in erth was here lyuynge
Of charite he founde none endynge
I was planted in his harte
We two myght not departe
Out of his herte I dyde sprynge
Thrugh the myght of the heuen kynge
And all prestes that be
May synge no masse without charyte
And charyte to them they do not take
They may not receyue hym ẏ dyde them make
And all this worlde of nought

¶ youth

¶ A backe felowes and gyue me rome
Or I shall make you to auoyde soone
I am goodly of persone

LAMBETH PALACE FRAGMENTE. Ai^{v}

My heere is royall and bussched thycke
My body plyaunt as a hasyll stycke
Myne armes be bothe bygge and stronge
My fyngers be bothe fayre and longe
My chest bygge as a tunne
My legges be full lyght for to runne
To hoppe and daunce and make mery
By the masse I recke not a chery
What so euer I do
I am the heyre of all my fathers lande
And it is come in to my hande
I care for no more
Charite. Are you so dysposed to do
To folowe vyce and let vertue go
youthe. Ye syr euen so
For now a dayes he is not set by
Without he be vnthryfty.
Charite. You had nede to aske god mercy
youthe. Why dyd you so prayse your body
Why knaue what is that to the
Wylte thou let me to prayse my body
Why shulde I not prayse it and it be goodly
I wyll not let for the
Charite. What shall it be whan thou shalte flytte
Fro thy welthe in to the pytte
Therfore of it be not to bolde
Lest thou forthynke it whan thou arte olde
Ye may be lykened to a tre
In youthe flowrysshynge with royalte
And in age it is cut downe

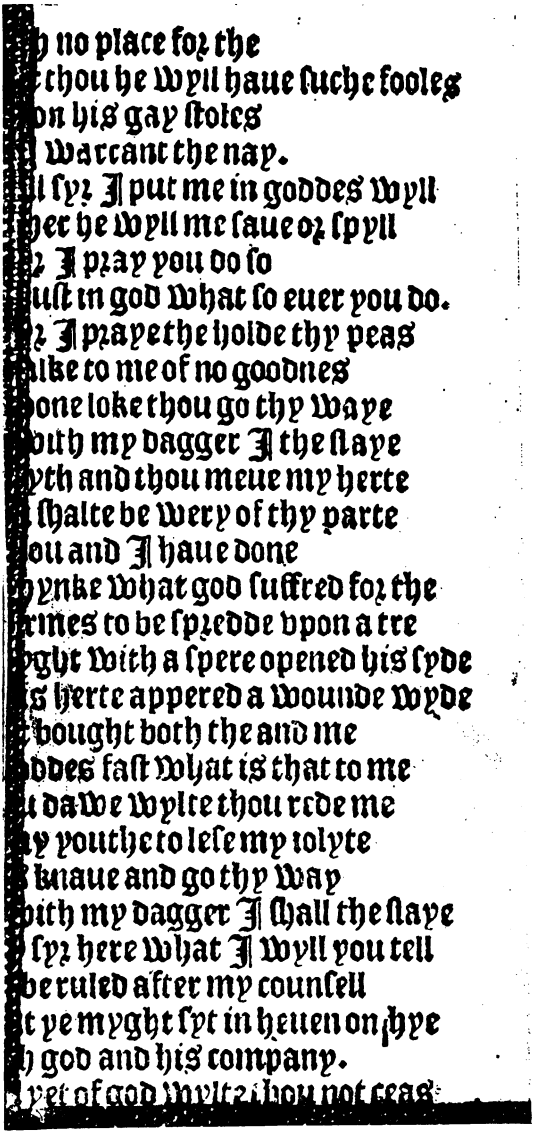
Beware lest thou thyder go
Hens caytyfe go thy waye
Or with my dagger I shall the slaye
Hens knaue out of this place
Or I shall lay the on the face
Sayest thou that I shall go to hell
For euermore ther to dwell
I had leuer thou had euyll fare.

youthe. ¶ A yet syr do by my rede
And aske mercy for thy mysdede
And thou shalte be an herytour of blysse
Where all ioye and myrth is
Where thou shalte se a gloryous syght
Of angels syngynge with sayntes bryght
Before the face of god.

Charite. ¶ What syrs aboue the skye
I had nede of a ladder to clymbe so hye
But what and the ladder slyppe
Than I am deceyued yet
And yf I fall I catche a quecke
I may fortune to breke my necke
And that ioynt is yll to set
Nay nay not so.

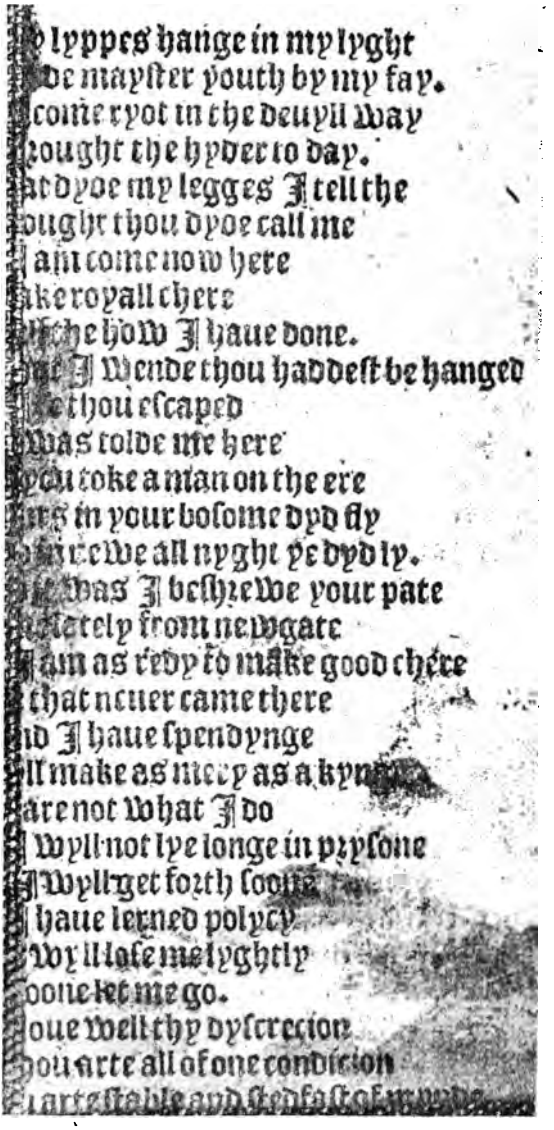
youthe. ¶ O yet remembre and call to thy mynde
The mercy of god passeth all thynge
For it is wryten by noble clerkes
The mercy of god passeth all werkes
That wytnesseth holy scrypture sayenge thus
Miserationes dñi super omnia opera eius
[illegible]

Hoyle me a queſtyon or ye caſt out ony m
Leſt whan your conynge is all done
My queſtyon haue no ſolucyon
Syr and it pleaſe you this
Why do men ete muſtarde with ſalte fyſſ
Syr I pray you ſoyle me this queſtyon
That I haue put to your dyſcrecyon.
¶ This queſtion is but a vanyte
It longeth not to me
Suche queſtions to aſſoyle
¶ Syr by god that me dere bought
I ſe your conynge is lytell or nought
And I ſhulde folowe your ſcole
Soone ye wolde make me a fole
Therfore crake no lenger here
Leſt I take you on the ere
And make your heed ake
¶ Syr it falleth not me to fyght
Neyther by daye ne by nyght
Therfore do by my counſeyle I ſaye
Than to heuen thou ſhalte haue the way
¶ No ſyr I thynke ye wyll not fyght
But to take a mannes purs in the nyght
ye wyll not ſaye nay
For ſuche holy caytyues
Were wonte to be theues
And ſuche wolde be hanged as hye
As a man may ſe with his eye
In fayth this ſame is true.
¶ God ſaue euery cryſten body



y no place for the
thou he Wyll haue ſuche fooles
on his gay ſtoles
Warrant the nay.
ll ſyr I put me in goddes Wyll
her he Wyll me ſaue or ſpyll
I pray you do ſo
uſt in god What ſo euer you do.
I praye the holde thy peas
like to me of no goodnes
one loke thou go thy Waye
ith my dagger I the ſlaye
yth and thou meue my herte
ſhalte be Wery of thy parte
ou and I haue done
ynke What god ſuffred for the
rmes to be ſpredde vpon a tre
ght With a ſpere opened his ſyde
s herte appered a Wounde Wyde
bought both the and me
ddes faſt What is that to me
t daWe Wylte thou rede me
y youthe to leſe my tolyte
knaue and go thy Way
ith my dagger I ſhall the ſlaye
ſyr here What I Wyll you tell
be ruled after my counſell
t ye myght ſyt in heuen on hye
god and his company.
yet of god Wylt thou not ceas

Syr I se it wyll none other wyse be
I wyll go to my brother humilite
And take counsell of hym
How it is best to be do therin.
Ye mary syr I praye you of that
We thynke it were a good syght of your
I wolde se your heles hyther
And your brother and you togyder
Fettred fyne fast
ywys and I had the kaye
Ye shulde synge wela waye
Or I let you lose
Farewell my maysters euerychone
I wyll come agayne anone
And tell you how I haue done
And thou come hyther agayne
I shall sende the hens in the deuyls nam
What now I may haue my space
To iet here in this place
Before I myght not stere
Whan that churle charite was here
But now amonge all this chere
I wolde I had some company here
ywys my brother ryot wolde helpe me
For to bete charite
And his brother to
Hucka hucka/who calleth after me
I am ryot full of iolyte
My herte is lyght as the wynde
And all of ryot is my mynde



lyppes hange in my lyght
de mayster youth by my fay.
come ryot in the deuyll way
rought the hyder to day.
at dyde my legges I tell the
ought thou dyde call me
am come now here
ke royall chere
the how I haue done.
I wende thou haddest be hanged
thou escaped
was tolde me here
you toke a man on the ere
rs in your bosome dyd fly
rewe all nyght ye dyd ly.
was I beshrewe your pate
ately from newgate
am as redy to make good chere
that neuer came there
d I haue spendynge
ll make as mery as a kyn
are not what I do
wyll not lye longe in prysone
I wyll get forth soone
haue lerned polycy
wyll lose me lyghtly
oone let me go.
oue well thy dyscrecion
ou arte all of one condicion
arte stable and stedfast of [illegible]

LAMBETH PALACE FRAGMENTE. Aiiii^{v}

TEXTUAL NOTES.

(1) Notes on Waley's edition (**W**), with such variant readings as are not merely meaningless misprints from Copland's edition (**C**) and from the Lambeth Palace fragment (**L**).

In ll. 1-250 *the absence of any reading marked* **L** *indicates that the word in question is cut off in the fragment.*

A few variations in spelling and punctuation are given in order to show the relationship between the texts.

When the reading of a text is not precisely the same as that given, the letter indicating the text is italic. See the reading of **L** *in l.* 35.

We have thought it well to include in the following notes, among misprints, certain cases of the division into two parts of words now always printed as one, such as ther of (*l.* 111), be side (*l.* 314), be shrewe (*ll.* 442, 456), *and* for sake (*l.* 665), *lest these should cause difficulty to readers unfamiliar with such forms, or should seem to be errors in the present reprint which we had failed to notice. It should however be observed that such division of words was extremely common at a somewhat earlier period and was evidently still considered permissible when these texts were printed.*

4 ende] *The mark after this word is not a colon.*
5 For am] **W** : For I am **L, C** (*which read*).
from] **L, C** : fro **L.**
God] **W, C** : god **L.** (*And so, with a few exceptions, throughout.*)
8 saued] *The fourth letter is probably* e.
11 thought] *Read* though (*as* **C**).
14 monet] **W, C** : manet **L** (*which read*).
15 gate] **W, C** : yate **L.**
19 ye] **W** : he **C, L** (*which read*).
24 least] **W, C** : lest **L.** (*And so generally.*)
35 Maye singe no masse without charitie] **W**, *L* : Maie not lyue without charitye **C.**
36 chary] *Read* charyte (*as* **L**) *or* charitey (*as* **C**).
39 roume] **W, C** : rome **L.**
41 goodle] **W** : goodly **L** : goodlye **C.** (*For the spelling of* **W** *cf.* royalte *in l.* 75.)
45 likeneth] **W** : likened **C** (*which read*).
47 hearte] **W** : heere **L** : hearre **C.**
49 fayre] **W, C** : bygge **L** (*which, probably, read*).
56 of my] **W, C** : of all my **L.**
57 into] **W, C** : in to **L.**
58 nomore] *Read* no more (*as* **C, L**), *or, perhaps*, no mo.
63 vnthryftye] **W**, *C* : vnthryfty. **L.**
65 do] **W, C** : dyd **L.**
71 For the] **W, C** : Fro thy **L** (*which read*).
into] **W, C** : in to **L.**
72 boolde] **W, C** : bolde **L.**
80] *The signature below this line should probably be* A.ii. *The lower part of the letters, with the stops, if any, is cut off both in the Brit. Mus. and Bodl. copies, owing, doubtless, to the page being longer than others.*

81 Be ware] **W, C** : Beware **L.**
87 euer more] **W, C** : euermore **L.**
88 leuerthou] *Read* leuer thou (*as* **C, L**).
fare] **W, C** : fare. **L.**
89, 96, 104] *In* **L** Charity's *speeches are incorrectly given to* Youth *and* Youth's *to* Charity.
93 shal] **W, C** : shalte **L.**
95 God] **W, C** : god. **L.**
96 abowe] **W** : aboue **C, L.**
97 hah] *Read* had (*as* **C, L**).
101 sortune] *Read* fortune (*as* **C, L**).
103 so] **W, C** : so. **L.**
104 remember cal] **W, C** : remembre and call **L.**
109 Miseratio] **W, C** : Miserationes **L** (*which read*).
o pera] *Read* opera (*as* **C, L**).
110 goodes] *Read* goddes (*as* **C, L**). *Cf. l.* 453.
111 Ther of] **W, C.** *Read, rather*, Therof.
115 any] **W, C** : ony **L.**
119 mustred] **W** : mustarde **L** : musterd **C.**
salfishe] *Read* saltfishe (*as* **C**) : saltfyssh[e] **L.**
120 question] **W,** *L* : quistion **C.**
121 discrecyon] **W** : dyscrecyon. **L** : descrecyon **C.**
122 This] **W, L** : Thus **C.**
but vanitie] **W, C** : but a vanyte **L.**
128 make a] **W, C** : make me a **L** (*which read*).
129 longer] **W, C** : lenger **L.**
131 head to ake] **W, C** : heed ake **L.**
132 not for me] **W, C** : not me **L.**
133 be] **W, C** : by **L.**
134 do my] **W, C** : do by my **L.**
135 thy] **W** : the **C, L** (*which read*).
139 caitifes] **W, C** : caytyues **L.**
143 true] **W, C** : true. **L.**
152 naye] **W, C** : nay. **L.**
155 yon] *Read* you (*as* **C, L**).
156 ye] **W, C** : you **L.**
do] **W, C** : do. **L.**
157 olde] *Read* holde (*as* **C, L**).
160 Leste] **W** : Lesse **C.**
161 yf] **W,** *C* : and **L.**
mene] *Read* meue (*as* **C, L**).
164 suffered] **W,** *C* : suffred **L.**
168 you] **W, C** : the **L.**
171 lose] **W, C** : lese **L.**
ioylytie] **W** : ioylitie **C** : iolyte **L.**
173 wythmy] *Read* wyth my (*as* **C,** *L*).
174 I you tell,] **W, C** : I wyll you tell **L.**
175 after] **W, L** : of **C.**
176 heuen hye] **W, C** : heuen on hye **L** (*which read*).
177 company] **W, C** : company. **L.**

178 thou wilte] **W, C** : wylte thou **L.**
181 I tell the true] **W** : thou wylte it rue **C** (*which read*).
183 well] **W** : it wyll **C, L** (*which read*).
185 take good counsayle] **W, C** : take counsell **L.**
186 theryn] **W,** *C* : therin. **L.**
190 together] **W, C** : togyder **L.**
193 wel away] **W, C** : welawaye **L.**
195 Fare well] **W, C** : Farewell **L.**
199 shall] **W, L** : wyll **C.**
200 nowe,] **W, C** : now **L.**
203 the] **W, C** : that **L.**
209 Huffa, huffa who] **W, C** : Huffa huffa/who **L.**
210 ful iolyte] **W,** *C* : full of iolyte **L** (*which read*).
211 as light] **W, C** : is lyght **L.** *Read* is light.
212 allon] **W** : all on **C** : all of **L.**
218 faie] **W, C** : fay. **L.**
219 deuels] **W, C** : deuyll **L.** *Read* deuel.
220 hither] **W, C** : hyder **L.**
to] **W** : to day **C** (*which read*) : to day. **L.**
222 me call] **W, C** : call me **L** (*which read*).
224 there] *Read* chere (*as* **C, L**).
225 done] **W, C** : done. **L.**
226 hadst ben henged] **W, C** : haddest be hanged **L.**
227 thou arte escaped] **W, C** : thou escaped **L.**
229 you toke] *In* **L** *there was apparently a word before* you, *perhaps* That.
231 newegate] **W** : Newegate **C** : newe all nyght **L.**
lye] **W, C** : ly. **L.**
232 parte] *Read* pate (*as* **C, L**).
241 learned a pollycie] **W,** *C* : lerned polycy **L.**
243 go] **W, C** : go. **L.**
251 *marg.* Ryot] *The speaker's name is omitted in* **C** *and the first line of the speech not indented.*
261 Be thy] **W** : Be the **C** (= By the).
270 all myght] **W, C.** *Read* allmyght.
305 hang man] **W, C.** *Read* hangman.
314 be side] **W, C.** *Read, rather,* beside (= by side).
317 fetchehim] *Read* fetche him (*as* **C**).
319 a gayne] **W, C.** *Read* agayne.
322 and wise] **W** : and a wyse **C.**
323 do good you] **W** : do you **C.** *Perhaps we should read* do you good.
341 thing] *Read* think (*as* **C**).
343 se] *Read* set (*as* **C**).
344 man] **W** : men **C** (*which read*).
348 yorder] *Read* yonder (*as C*).
gentelmen] **W, C.** *Read* gentelman.
388 dica] *Read* dicat (*as* **C**).
395 I am] *Read, perhaps,* am I.
398 here] **W** : there **C** (*which read*).
406 my] **W** : me **C.**
409 nylet] **W** : nyset **C.** *Cf. Notes.*

411] *This line should perhaps be printed as two, dividing after* pye.
gingerie] *Read* gingerle (*as* **C**) *or, rather,* gingerlie.
416 fecth] *Read* fetch (*as* **C**).
421 pleased] **W**, **C**. *Read, perhaps,* pleaseth.
424 Howefare] *Read* Howe fare (*as* **C**).
426 wite] *Read, perhaps,* knowe (: ynowe).
429] *Read, perhaps,*

Then wold I be sory
Because of thys farye ladi.

farye] **W** : farie **C**. *Read, perhaps,* fayre *and* faire.
430 be tyme] **W**, **C**. *Read, rather,* betyme (= by time).
442 be shrewe] **W**, **C**. *Read, rather,* beshrewe, *but cf. l.* 456.
448 tothe] *Read* to the (*as* **C**).
452 With in] **W**, **C**. *Read* Within.
453 goodes] **W** : goddes **C** (*which read*). *Cf.* l. 110.
455 a pace] **W** : apace **C**.
456 belast] **W**, **C**. *Read* be last.
be shrewe] **W**, **C**. *Read, rather,* beshrewe, *but cf. l.* 442.
466 tarye very longe] **W** : tarye longe **C**.
468-9] *Read, perhaps,*

In fayth I wyll be rector chori;
Go to it then hardely,
And let vs be agate.

473 And be ruled] **W** : And ruled **C**.
477, 485 Iohn] **W** : Ihon **C**.
480 thine] **W**, **C**. *Read, rather,* thinne *or* thīne.
485 ye] *We should perhaps read* you.
488 mye] *Read* maye (*as* **C**).
490, 492] *In* **C** *ll.* 490-1 *are correctly given to* Charity *and ll.* 492-5 *to* Youth.
492 turned] **W**, **C**. *Read, perhaps,* turneth.
a ferde] *Read* aferde (*as* **C**).
494 againe] *After this word in* **W** *there is a mark resembling a colon of a different fount; it is probably merely a space risen up.*
498 me] **W** : me. **C**.
501 set] **W** : fet **C** (*which read*).
prayre] **W**, **C**. *Read* payre.
503 a none.] *It is doubtful whether the mark after the word in* **W** *is a trace of a stop or merely dirt. I now think probably the latter. Read* anone.
505 he ta] **W** *Read* the a (*as* **C**).
507 Mare] **W**, **C**. *Read, rather,* Marie.
510 oure] **W**, **C**. *We should rather expect* youre *but the text may be correct.*
513 amende **W** : amende. **C**.
515 ringinge] **W**, **C**. *Read, probably,* ringe.
517 with] *Read* wit : wyt **C**.
545 is stable] **W** : is not stable **C** (*which read*).
551 man] **W** : me **C** (*perhaps for* mē).
575 begone] *Read* be gone.
579 & so forsake syn] *Probably meant as a separate line, and so printed by Hazlitt.*
620 geue] **W** : greue **C** (*which read*).

623 stones.] **W** : stones **C** (*which read*).
631 you] **W** : thou **C**.
646 Ro] *Read* To : to **C**.
657 saye] *The* e *is an illegible mark. It may be merely dirt or a space risen up.*
658 be] **W** : by **C** (*which read*).
661 thy] **W** : they **C**.
665 for sake] **W**, **C**. *Read* forsake.
672 Syr can] **W** : Syr I can **C** (*which read*).
676 theche] *Read* teche (*as* **C**).
679 ad] *Read* an (*as* **C**).
680 shyll] **W** : wyll **C**.
691 whath] *Read* what (*as* **C**).
bought] **W** : bought for me **C** (*which read*).
703 bonde] *May be* honde (*damaged* h).
721 my soule to saue] *This should apparently be a separate line, and is so printed by Hazlitt. Possibly we should read* my soule for to saue.
742 helpe your] **W** : helpe you **C** (*which read*).
756 insicion] **W** : inquisicion **C** (*which read*).
762 bedes] **W** : bokes **C**.
764 not] **W** : no **C**.
772 to to] *Read* to (*as* **C**).
776 Go] **W** : God **C** (*which read*).
781 onother] **W**, **C**. *Read* another.
784] *After this* **C** *has the line* Saue all this faire companye (*which read*).
786] **C** *adds* Finis. *and has a different colophon. Below the colophon in* **W** *is an ornament of two birds and flowers. It is printed upside down.*

(2) List of misprints occurring in C alone, with a few notes.

Such misprints as form different words, as they *for* thy, *are given above as variant readings. Misprints already noticed as occurring in* W *are not repeated here.*

11 Other vertues (*not quite clear in facs.*).
22 Apure
52 fnll
61 *marg.* youthe] *The last letter has unfortunately broken during the printing of this edition and looks like* c. *It is, and should be,* e.
73 for think
94 aungeles] *The last letter is a mere blotch, but looks more like* s *than anything else.*
114 slore] *It is just possible that this may be, as it should be,* store. *The first character in somewhat damaged.*
120-1 quistion... descrecyon] *I suspect these of being misprints due to correcting the wrong word.*
153 *marg.* Humily
164 sussered
209 Ryot.] *There is a tear in the paper round this name which makes it somewhat doubtful whether there is a stop or not.*
254 Tybrone
262 nobls
305 a waye
333 alykely
357 lastye
388 superbis
392 messengert
394 bewelcome
406 expresse] *Possibly* erpresse
411 alytell
438 fight] *The first letter is damaged. The word might also be* sight *or* light.
450 sitteh
452 With in
512 lyne] *Possibly* lyue, *as it should be.*
556 crowend
569 thus] *Possibly* thns
579 resorte,] The stop is doubtful.
582 Abacke
595 laie] *The* i *somewhat resembles a broken* t.
598 Bymy
667 Emperonr
682 mane
745 for sak

(3) Notes on the Lambeth Palace Fragment.

Owing to the stained and damaged condition of the original, a few words do not come out clearly in the reproduction. To prevent doubt as to the readings in such cases they are here given, together with a few letters which though partially cut off can still be read in the original. The query refers to the letter which it follows.

3 he you
4 I desyre audyence... made an ende
5 fro god a boue
6 to yòur behoue
7 And am named charyte
9 Without the helpe of me (*partly cut off but almost certain*).
40 make you to auoyde
42 *The last two words are probably* I come.
56 *The mark at the end of the line is a wormhole.*
75 *The dot after* royalte *is a hole.*
110 Therfore doubte not goddes grace
217 y lyppes...
218 ede...
225 ell the...
226 hat...
227 I se...
230 urs...
231 d in newe...
232 o (?) it was...
233 m (?) e lately...
235 e (?) that...
237 yll make... kynge
240 soone
242 lose me
246 u arte stable and stedfast of mynde

ERLÄUTERUNGEN.

Einige die Herstellung des Textes betreffenden Vorschläge, für die sich in den alten Ausgaben keinerlei Anhalt findet und die daher vollkommen unsicher sind, wurden hier untergebracht.

2 a tree. Vergl. gallow-tree und die Formel by God's tree = « beim Kreuz. »

dead (**L** dede) = death « usual in the northern dial. (but not confined to it) » NED. Für to do to dead = to put to death vergl. NED. s.v. death 12 und do, p. 563[a] sub c.

3 you = die Zuschauer.

6 occupie = « To employ oneself in, engage in, practise, perform, carry on ; to follow or ply as one's business or occupation » NED. Vergl. am besten *XII Mery Jests of the Widow Edyth* in *Shakesp. Jest-Books*, III, p. 43 :

Her old lyes she occupied styll.

Wesentlich denselben Sinn siehe in *The Dialoges in Englishe, betweene a Doctor of Diuinitie, and a Student in the lawes of Englande*, 1539, fol. 26[v] : Therfore for as much as it behoueth thee to be occupied in such things as pertain to the law.

Übersetze etwa : « ich bin gekommen, um Euch Gottes Gesetz zu predigen ».

11 thought (**C** though). Wieder eine mehr nördliche Form, die von Dunbar, Lyndsay und einmal von A. Barclay (ed. Jamieson, II, 121) gebraucht wird. Sie ist auch in dem bei Copland gedruckten *Treatyse of the smyth whych that forged hym a new dame* (Hazlitt, *Remains of the Early Pop. Poetr. of England*, III, p. 208) zu finden ; cf. *ibid.* IV, 161, wo Hazlitt dieselbe jedoch in unglaublicher Weise verkannt hat.

14 Qui manet etc. Cf. 1 Joh. IV, 16.

15 yate (**L**) eine nördl. Form ; vergl. NED.

the ; da sich Charity an die Zuschauer wendet, wird unsprünglich ye gebraucht worden sein.

19 i wis ; adv. = Me. ywisse etc. Die Schreibung I wis etc. scheint auf frühe Anlehnung an das praet. wist, wiste (zu Me. witen) hinzuweisen, während anderseits Spenser, der sich im Allgemeinen über den Wert der von ihm gebrauchten Formen ziemlich klar war, einmal had ywist schreibt (*Moth. Hubb. Tale*, 893, = had I wist ; die Folio 1617 hat sogar : had-ywist). Allerdings ist auch

I now (= enough) [1]) gut zu belegen, und Schreibungen wie I seyen = yseyen etc. sind keineswegs selten.

24 Wie seine Bibel so war auch des Verfassers ABC noch Lateinisch. Vergl. Einleitung.

25 deus charitas est. Aus Epist. Joh. I, 4, 8 : Qui non diligit, non novit Deum : nam Deus est charitas.

31 departe = « uns trennen, getrennt werden ».

33 heauen kinge = Me. hevene king ; Ae. heofona cyning ; wie heaven queen etc. formelhaft gebraucht.

34 all prestes.

Dies ist die einzige Stelle, aus der man geneigt sein *könnte*, eine antikatholische Tendenz herauszulesen. Vergl. aber — neben 1. Corinth. XIII — besonders *The forthe boke of ye folowynge Iesu cryst* der Countess of Richmond (Wynkin de Worde, ?1520) B^{v} : Beholde nowe thou arte made a preste / and sacreyd to doo this holye mysterye. Se than that feythfully and deuoutly / and in due tyme thou offre thy sacryfyce vnto god / and shewe thy selfe irreprouable and withoute defaute. Thou hast nat loused thy charge of lyuyng / but hast bounde the with a more strayte bonde of discyplyne and arte holden to a more great perfeccyon of holynes / Also the preest oughte to be adowrned with all vertues / and gyue all theyr exaumple of good / and holye lyfe. In dem ganzen Paragraphen ist speciell von der Messe die Rede.

Ich glaube aber, dass ein katholischer Verfasser die an und für sich ganz harmlose Bemerkung unterdrückt hätte, wenn er nach dem Entstehn des kath.-prot. Gegensatzes geschrieben hätte.

39 A backe etc. Typische Aufforderung. Vergl. *Thersites*, Hazl.-Dods. I, p. 395 : Aback, give me room, in my way do ye not stand (zu den Zuschauern).

felowes. Youth hat sich durch die Zuschauer (fellowes) seinen Weg gebahnt und ist im Begriff, auf den « place » (cf. *Queen Hester*, Anm. 203 und meine Bem. in *Engl. Stud.* 34, p. 103) zu treten. Wichtig ist in diesem Zusammenhange Skelton's *Magnyfycence*, Bühnenw. zu 2176 : Hic aliquis buccat in cornu *a retro post populum*, worauf Lybertie, die mit Magnyfycence allein auf dem « place » ist, sagt :

Yonder is a horson for me doth rechate :

[1]) Vom NED nicht hervorgehoben. Vergl. Brandl, *Quellen*, p. 103, l. 912 : I tell you he ys a man for your prow | and knoweth the world well I now. *Ibid.* l. 928 : ye syr I make myne auow | They gyue you a praysyng good I now. Hazl.-Dods. II, p. 140 : *Dame Coy :* I ween he be drunken or mad, I make God a vow ! *Careaway :* Nay, I have been made sober and tame, I, now. Auch hier ist enough zweifellos das Beabsichtigte ; erkläre also : tame enough.

Adewe, *syrs*, for I thynke leyst that I come to late.

Lybertie geht also offenbar durch die Zuschauer ab, die er mit syrs anredet. Vergl. vielleicht *Hester* l. 693?

62-63 Vergl. dieselbe Klage in Skelton's *Magnyfycence*, 1766-67 :

For I here but fewe men that gyue ony prayse
Vnto measure, I say, nowe a days.

64 ff. Wörter, die im Mittel-Englischen auf langes geschlossenes e ausgehn, werden m. W. weder von Lydgate noch auch von Hawes jemals mit solchen gebunden, in denen im Me. langes i stand. Um (und schon vor) 1500 sind derartige Reime jedoch schon zulässig — wenigstens auf der Bühne, auf der sich ja keine klassicistischen d. h. an Chaucer anknüpfenden Bestrebungen finden.

67 let = « abhalten, verhindern ».

68 & = and = if.

69 let ; vergl. Anm. zu 434.

70 flyt « weggehn ». Vergl. Heywood's *Spider and Flie*, fol. Aii :

Suche was his rage in hast from thence to flitte.

71 wealth = well-being, prosperity generally, rather than riches. Cf. Rom. of the Rose, l. 4136-7 :

For I am fallen into helle
From paradys and welthe.

Vergl. *Sir Isumbras*, l. 59-61 :

Now, Lorde, yif it thi wille bee,
In yowthede penance send thou mee,
And welthe appone myne elde.

Sir Thomas More, *Works*, 1557, p. 573 : As a good child whom the father and mother haue taught nourtour and wisdom..... perceiueth..... that al his fathers preceptes are vnto his wealth and profite (« Wohl und Vorteil »).

72 boolde = confident : rechne nicht zu sehr auf Deinen Körper ; it in 70 und 72 bezieht sich wohl auf body.

73 forthink. Vergl. Udall, *Floures for Latine Spekynge*, 1533, fol. 116^{v} :

For poenitere is to be sory, to repente, or to forthynke.

80 ye horson etc. interpretiere : yea, whoreson, trowest thou so, und vergl. 499.

85 I shall lay the on the face ; cf. ll. 298, 595. Vergl. Palsgrave, *Lesclarcissement* : I lay, I stryke, as I lay one on the face, I lay one on the heed or any other parte *etc.* und sodann. Brandl, *Quellen*, p. 534, l. 1110 : Nay, yf ye anger them, they wyll laye yow on the face. Ferner *The longer thou liuest* etc. l. 626 : Stande backe or I will lay thee on the face. *Marie Magdalene* ed. Carpenter, l. 1200 : Hence, or by God I will lay thee on the face. Hazl.-Dods. III, p. 213 : No, and chad come to me, should have laid him on the face. Vergl. Skelton. ed. Dyce, I, p. 296 : I shall lay the on the pate. Deloney, *Gentle Craft*, ed. Lange, II, 93 : lay me on the eare.

91 herytoure (cf. 773) für inheritor hat nördlichen Beigeschmack.

Vergl. NED und Lyndsay's *Hist. of Squyer Meldrum*, l. 75 : To Cleishe and Bynnis richt heritour.

93 thou shal ; vergl. 645, 749.

96 syrs. Ausser Youth ist nur Charity auf der *Scene* und die Antwort scheint sich direct und speciell an ihn zu wenden ; doch würde das Hereinziehen des Publicums (syrs) die Komik des Ausrufs noch erhöhen, etwa : « na, nun hört einmal so einen Vorschlag ».

100 I catche a quecke. NED erklärt : ? A knock, whack. Da dies schliesslich keine Erklärung ist, so wage ich die folgende : Steht nicht quecke = quicke im Sinn von « the tender part of a sore or wound », das man an unserer Stelle zu « offene, blutige Wunde ; Schürfung, Schramme, Verletzung » ausdehnen müsste ? Zu catch vergl. NED s. v. p. 176^{b} sub 30 (to catch scathe ; deths wounde ; no hurt). Eine genaue Entsprechung wäre allerdings noch zu belegen. Sachlich vergl. Lindsay's *Thrie Estaitis*, II, p. 269 : Quhat and I fal, then I will break my bledder.

Mc Kerrow verweist zweifelnd auf NED queck v^{2} und glaubt, dass queck eine Dialectform von quetch = twitch im Sinne von « jerk » sein kann.

Weiter hat Mc Kerrow : Cf. *Mankind* in Brandl's *Quellen*, l. 796 (or *Macro Plays* ed. Furnivall and Pollard for EETS, l. 801) :

qweke, qweke, qweke ! a-lass, my throtl !

where the word seems to represent the sound made by a person when choked or throttled [1]).

In the *Macro Plays* it is glossed « qweak », a word which I am not sure that I understand [2]).

Alles dies erklärt aber noch nicht den Gebrauch von to catch.

Bemerckt sei schliesslich, dass mir Dyce's Erklärung von Skelton, *Magnyfycence* 2070-1 :

For by robbynge they rynne to *in manus tuas* quecke
But beggynge is better medecyne for the necke

zweifelhaft geworden ist. Vergl. *Mankind* bei Brandl, *Quellen*, p. 57, l. 89 :

I xall spare.... hamonde of Soffehaum,
For drede of *in manus tuas* qweke.

An beiden Stellen ist quecke offenbar als eine Art Interjection aufzufassen, die andeuten soll, dass der Gehängte nicht die Zeit hatte, sein *in manus tuas* etc. fertig herzusagen, dass er vielmehr in einem gurgelnden, quietschenden Tone endigte. Indem ich

[1]) Dazu würde stimmen : *Gammer Gurton's Needle*, Hazl.-Dods. III, p. 230 :

She bare me two or three souses behind in the nape of the neck,
Till I made her old weasand to answer again keck.

[2]) Furnivall wird wohl ein dem deutschen « quieken, quieksen » entsprechendes Wort beabsichtigt haben.

weniger an die Kehle des Gehängten denke, würde ich etwa übersetzen : « *in manus tuas*..... ratsch ! ». Vergl. *Harl. Misc.* (London 1810) V, p. 484 : And when he said, Lord, receive my soul, which was his sign, the executioner did his office.

War nun quecke mit dem Fall des Gehängten aufs Engste verbunden, so fragt sich's, ob es nicht geradezu für fall stehn konnte. Vergl. etwa *Locrine*, I, 1, 35-37 :

> And he that would annihilate their minds,
> Soaring with Icarus too near the sun,
> May catch a fall with young Bellerophon.

105 all thynge. So **L**. Wohl Plural. Vergl. *Piers the Plowman*, VI, 212 : And to helpen hem of alle thinge. *The Castell of Perseverance*, l. 3064 : but mercy pasë allë thynge ; *ibid.* 3454 : For I, Mercy, pase al[lë] thynge (*The Macro Plays*, ed. Furnivall & Pollard, EETS).

Zum Reim thynge : mynde vergl. z. B. under : cunger in *Misogonus* bei Brandl, *Quellen*, p. 432, ll. 78-80 etc. etc. und besonders mynde : rekenynge bei Manly, *Specimens*, I, p. 377, ll. 729-31.

106 noble clerkes. Darunter wird man doch, obwohl die Worte fast formelhaft gebraucht werden, die Kirchenväter verstehn müssen.

109 Miserationes (mit **L**) ; vergl. Ps. 144 (vulg.) 9 : Suavis Dominus universis et miserationes ejus super omnia opera ejus.

112 clerkyshe ; = « Du bist scheints so eine Art Gelehrter ». NED nur einen Beleg aus c. 1834.

113 gibbryshe « inarticulate chatter..... often applied contemptuously to..... pretentious verbiage » NED. Vergl. Dekker's *Belman of London*, ed. Temple Class., p. 130 : without the gibrish of a staring Conjurer.

115 ony (**L**) hätte nördl. Beigeschmack.

Soyle me a questyon ; cf. 120 : soile me thys question ; 124 : suche questions to assoyle ; « Lösen, beantworten », mit doubt (Hazl.-Dods. I, p. 70), argument (More, *Works*, 1557, p. 1038[a]), riddle und besonders, wie oben, mit question (Heywood, ed. Spenser Soc. p. 94 : to assoyle thy question ; *A C. Mery Tales*, ed. Hazlitt in *Shakesp. Jest-Books*, I, p. 99 : and soyle me this questyon).

or ye cast out any more = « ehe Du weiterschwätzest ». To cast out wie to cast im Sinne von to vomit ; vergl. NED s. v. p. 156[a] sub 25 und 26 ; p. 159[a] sub 81[a], 81[e] (die Nüancen sauber auseinanderzuhalten wird übrigens nicht immer möglich sein), und North's *Diall of Princes*, 1568, fol. 19[v] : For ther is an auncient malediction on riches hydde, and treasours buried, which *Epimenides* casteth out sayinge these words. All the treasours hurded vp by the couetous, shal be wasted by the prodigall.

Vergl. parbreak in Hall's *Satires*, I, 5 : And when he hath parbrak'd his grieved mind.

118 thys ; Man kann darüber streiten, ob thys (**L** und **C** this) in

einer modernisierten Ausgabe nicht besser thus gedruckt werden sollte ; vergl. thus much und this much.

Vergl. *The Proude Wyues Pater Noster*, Hazlitt, *l. c.* IV, p. 165 : For I can not lyue this in wretchednes.

Skelton, *Magnyfycence*, 126 : Measure is treasure : howe say ye, is it not this.

Shakesp. Library, IV, p. 37 : This, since thou must goe to surge in the gastfull Seas, with a sorrowfull kisse I bid thee farewell.

119 Why do men eate mustred with saltfishe. Unser gemeinsamer Freund Nashe hat die folgende launige Lösung dieser allerdings recht schwierigen Frage versucht in *The Prayse of the Red Herring* fol. G 1^{r} (ed. Mc Kerrow, vol. III, pp. 195 ff.) :

To recount *ab ouo*, or from the church-booke of his birth, howe the Herring first came to be a fish, and then how he came to be king of fishes, and gradationately how from white to red he changed, would require as massie a toombe as Hollinshead ; but in halfe a penniworth of paper I | will epitomize them. Let me see, hath any bodie in Yarmouth heard of Leander and Hero, of whome diuine *Musæus* sung, and a diuiner Muse than him, *Kit Marlow* ?

Twoo faithfull louers they were, as euerie apprentise in Paules churchyard will tell you for your loue, and sel you for your mony : the one dwelt at Abidos in Asia, which was Leander ; the other, which was Hero, his Mistris or Delia, at Sestos in Europe, and she was a pretty pinckany and Venus priest ; and but an arme of the sea diuided them : it diuided them and it diuided them not, for ouer that arme of the sea could be made a long arme. In their parents the most diuision rested, and their townes that like Yarmouth and Leystoffe were stil at wrig wrag, & suckt frõ their mothers teates serpentine hatred one against each other. Which droue Leander when he durst not deale aboue boord, or be seene aboorde any ship to saile to his Lady deare, to play the didopper and ducking water spaniel to swim to her, nor that in the day, but by owle-light.

What will not blinde night doe for blinde Cupid ? and what will not blinde Cupid doe in the night, which is his blindmans holiday ? By the sea side on the other side stoode Heroes tower, such an other tower as one of our Irish castles, that is not so wide as a belfree, and a Cobler cannot iert out his elbowes in ; a cage or pigeonhouse, romthsome enough to comprehend her and the toothlesse trotte, her nurse, who was her onely chatmate and chambermaide ; consultiuely by her parents being so encloistred frõ resort, that she might liue chaste vestall Priest to Venus, the queene of vnchastitie. Shee would none of that, she thanked them, for shee was better prouided, and that which they thought serued their turn best of sequestring her | from company, serued

her turne best to embrace the company she desired. Fate is a spaniel that you cannot beate from you ; the more you thinke to crosse it, the more you blesse it and further it.

Neither her father nor mother vowed chastitie when she was begote, therefore she thought they begat her not to liue chaste, & either she must proue hir selfe a bastard, or shew herselfe like them. Of Leander you may write vpon, and it is written vpon, she likte well, and for all he was a naked man, and cleane dispoyled to the skinne, when hee sprawled through the brackish suddes to scale her tower, all the strength of it could not hold him out. O, ware a naked man ; Cithereaes Nunnes haue no power to resiste him : and some such qualitie is ascribed to the lion. Were hee neuer so naked when he came to her, bicause he shuld not skare her, she found a meanes to couer him in her bed, &, for he might not take cold after his swimming, she lay close by him, to keepe him warme. This scuffling or bopeepe in the darke they had a while without weame or bracke, and the olde nurse (as there bee three things seldome in their right kinde till they bee old, a bawd, a witch, and a midwife) executed the huckstring office of her yeres very charily & circumspectly til their sliding starres reuolted from them ; and then, for seauen dayes togither, the winde and the Hellespont contended which shuld howle lowder ; the waues dashed vp to the cloudes, and the clouds on the other side spit and driueld vpon them as fast.

Hero wept as trickling as the heauens, to thinke that heauen should so diuorce them. Leander stormed worse than the stormes, that by them hee should be so restrained from his Cinthya. At Sestos was his soule, and hee coulde not abide to tarry in Abidos. Rayne, snowe, haile, or blowe it howe it could, | into the pitchie Helespont he leapt, when the moone and all her torch-bearers were afraide to peepe out their heads ; but he was peppered for it, hee hadde as good haue tooke meate, drinke, and leisure, for the churlish frampold waues gaue him his belly full of fish-broath, ere out of their laundry or washe-house they woulde graunt him his coquet or *transire*, and not onely that, but they sealde him his *quietus est* for curuetting any more to the mayden tower, and tossed his dead carcasse, well bathed or parboyled, to the sandy threshold of his leman, or orenge, for a disiune or morning breakfast. All that liue long night could she not sleepe, she was so troubled with the rheume ; which was a signe she should heare of some drowning : Yet towards cockecrowing she caught a little slumber, and then shee dreamed that Leander and shee were playing at checkestone with pearles in the bottome of the sea.

You may see dreames are not so vaine as they are preached of, though not in vaine Preachers inueigh against them, and bende

themselues out of the peoples mindes to exhale their foolish superstition. The rheume is the students disease, and who study most, dreame most. The labouring mens hands glowe and blister after their dayes worke : the glowing and blistring of our braines after our day labouring cogitations are dreames, and those dreames are reaking vapours of no impression, if our matelesse cowches bee not halfe empty. Hero hoped, and therefore shee dreamed (as all hope is but a dreame) ; her hope was where her heart was, and her heart winding and turning with the winde, that might winde her heart of golde to her, or else turne him from her. Hope and feare both combatted in her, and both these are wakefull, which made her at breake of day (what an | old crone is the day, that is so long a breaking) to vnloope her luket or casement, to looke whence the blasts came, or what gate or pace the sea kept ; when foorthwith her eyes bred her eye-sore, the first white whereon their transpiercing arrowes stuck being the breathlesse corps of *Leander* : with the sodaine contemplation of this piteous spectacle of her loue, sodden to haddocks meate, her sorrowe could not choose but be indefinite, if her delight in him were but indifferent ; and there is no woman but delights in sorrow, or she would not vse it so lightly for euery thing.

Downe shee ranne in her loose night-gowne, and her haire about her eares (euen as *Semiramis* ranne out with her lie-pot in her hand, and her blacke dangling tresses about her shoulders with her iuory combe ensnarled in them, when she heard that *Babilon* was taken), and thought to haue kist his dead corse aliue againe, but as on his blew iellied sturgeon lips she was about to clappe one of those warme plaisters, boystrous woolpacks of ridged tides came rowling in, and raught him from her, (with a minde belike to carrie him backe to *Abidos*.) At that she became a franticke Bacchanal outright, & made no more bones but sprãg after him, and so resignd vp her Priesthood, and left worke for *Musæus* and *Kit Marlowe*. The gods, and gods and goddesses all on a rowe, bread and crow, from *Ops* to *Pomona*, the first apple-wife, were so dumpt with this miserable wracke, that they beganne to abhorre al moysture for the seas sake : and *Iupiter* could not endure *Ganimed*, his cup-bearer, to come in his presence, both for the dislike he bore to *Neptunes* baneful licour, as also that hee was so like to *Leander*. The sunne was so in his mumps vppon it, that it was almost noone before hee could goe to cart that day, and then with so ill a will hee went, that hee had | thought to haue topled his burning carre or Hurrie currie into the sea (as *Phaeton* did) to scorch it and dry it vppe, and at night, when hee was begrimed with dust and sweate of his iourney, he would not descend as hee was woont, to wash him in the Ocean, but vnder a tree layde him downe to rest in his

cloathes all night, and so did the scouling Moone vnder another fast by him, which of that are behighted the trees of the Sunne and Moone, and are the same that Syr *Iohn Mandeuile* tels vs hee spoke with, and that spoke to *Alexander*. *Venus*, for *Hero* was her priest, and *Iuno Lucina*, the midwifes goddesse, for she was now quickned, and cast away by the cruelty of *Æolus*, tooke bread and salt and eate it, that they would bee smartlie reuenged on that truculent windy iailour, and they forgot it not, for *Venus* made his sonne and his daughter to committe incest together. *Lucina*, that there might bee some lasting characters of his shame, helpt to bring her to bedde of a goodly boy, and *Æolus* boulting out al this, heapt murder vppon murder.

The dint of destiny could not be repeald in the reuiuing of *Hero* & *Leander*, but their heauenly hoods in theyr synode thus decreede, that, for they were either of them seaborderers and drowned in the sea, stil to the sea they must belong, and bee diuided in habitation after death, as they were in their life time. *Leander*, for that in a cold darke testie night he had his pasport to *Charon*, they terminated to the vnquiet cold coast of Iseland, where halfe the yeare is nothing but murke night, and to that fish translated him which of vs is termed Ling. *Hero*, for that she was pagled and timpanized, and sustained two losses vnder one, they footebald their heades togither, & protested to make the stem of her loynes of all fishes the flanting Fabian or Palmerin of England, which is | Cadwallader Herring, and, as their meetings were but seldome, and not so oft as welcome, so but seldome should they meete in the heele of the weeke at the best mens tables, vppon Fridayes and Satterdayes, the holy time of Lent exempted, and then they might be at meate and meale for seuen weekes togither.

The nurse or mother Mampudding, that was a cowring on the backe side whiles these things were a tragedizing, led by the scritch or outcry to the prospect of this sorrowfull heigho, as soone as, through the raueld button holes of her bleare eyes, she had suckt in & receiued such a reuelatiõ of Doomesday, & that she saw her mistris mounted a cockhorse, & hoysted away to hell or to heauen on the backs of those rough headed ruffians, down she sunk to the earth, as dead as a doore naile, and neuer mumpt crust after. Whereof their supernalities (hauing a drop or two of pitty left of the huge hogshead of teares they spent for *Hero* & *Leander*) seemed to be something sorie, though they could not weepe for it, and because they would bee sure to haue a medicine that should make them weep at all times, to that kinde of graine they turned her which wee call mustard-seede, as well for shee was a shrewish snappish bawd, that wold bite off a mãs nose with an answere and had rumatique sore eyes that ran

alwaies, as that she might accompany *Hero & Leander* after death, as in hir life time : & hẽce it is that mustard bites a mã so by the nose, & makes him weep & water his plants when he tasteth it ; & that *Hero & Leander*, the red Herring and Ling, neuer come to the boord without mustard, their waiting maid : & if you marke it, mustard looks of the tanned wainscot hue of such a withered wrinklefaced beldam as she was that was altred thereinto.

Mc Kerrow bemerkt :

Allusions to the use of mustard with salt fish are frequent, cf.

Sawce for Fische.

Yowre sawces to make y shalle geue yow lerynge :
Mustard is / metest with alle maner salt herynge,
Salt fysche, salt Congur, samoun, with sparlynge,
Salt ele, salt makerelle, & also withe merlynge.

John Russell's *Boke of Nurture* in *The Babees Book*, ed. Furnivall, EETS 1868, p. 172-3. Cf. also p. 154, ll. 553, 557.

Take this of me, a cup of ale without a wench, why, alas, 'tis like an egg without salt, or a red-herring without mustard ! Lodge & Greene, *Looking Glasse for London and England* (Dyce's *Greene & Peele*, 1861, p. 120 b).

The monasteries in the 14th & 15th centuries purchased considerable quantities of mustard to eat with their salt fish, as may be seen by their accounts, and there was even a special officer called « mustardarius » to look after the providing and preparation of the condiment. Cf. Abbot Gasquet's *English Monastic Life*, Oct. 1904, p. 208.

Mustard sauce is still commonly eaten in England with *fresh* herrings, but never, I think, with *salt*.

121 discrecyon « Entscheidung ». Vergl. 244, wo es eher « Entscheidungsvermögen, Umsicht » ist. Vergl. Hazl.-Dods. I, p. 259 :

Consc. Sir, all discretion that God gave thee.
Manh. Discretion I know not, so mot I the.
Consc. Sir, it is all the wits, that God hath you sent.

129 crake = « to talk, to chat, to chatter » (Vergl. *Hyckescorner*, 732 : And therfore prate no lenger here). Wieder eine mehr im Norden gebrauchte Bedeutung. Vergl. Douglas, *King Heart*, bei Arber, *Surrey & Wyatt Anth.*, p. 240 : To crack and cry always till he her deve (= deafen). Palsgrave, *L'Esclarcissement*, kennt nur to crake = « to boast ».

130 take you on the eare ; cf. ll. 229, 263.

132 it falleth not for me (**L** : not me) « es geziemt sich nicht für mich ». NED (s. v. fall, p. 40a sub 33b) giebt als erstes Beispiel mit for eine Stelle aus dem Jahre 1563 ; vergl. aber Hall's Ausgabe des *King Horn*, p. 120, wo die folgende Stelle aus dem *Alisaunder* aufgeführt wird : And graunte me soche beryng, So fallith for a kyng. Die Construction ohne for ist jedoch viel häufiger.

146 of his grace = « out of his grace, durch seine Gnade ».
148 Statt the lies wohl in diesem Verse ye.
153 Die Bühnenweisung Humilitye (für Charitie) ist jedenfalls nur Druckfehler.
161 meue = Me. mêue.
166 knight = miles ; cf. Joh. 19, 34 : Sed quidam ex militibus lancea latus eius fodit.
169 Goddes faste. Wohl = by God's fast, d. h. bei dem 40-tägigen Fasten Christi. Doch würde God's fast auch als das von Gott eingesetzte Fasten aufgefasst werden können.
170 rede = counsel.
178 wylte thou not ceas (L) : earneste ; lies ernes oder earnes und vergl. NED sub earnest, p. 9[b]. wo die Angabe, dass das Wort earnes noch im 16ten Jahrh. gebraucht wurde, m. W. nur für den Anfang gilt.
186 do. Die Form wird vom NED zuletzt aus *The World and the Child*, gedr. 1522 bei W. de Worde, belegt. Vergl. *Terens in Englysh* (?1520) l. 555 : I trust there shalbe do sõwhat. In diesem Stück wird undo neben undon gebraucht, doch nur im Reim mit go etc. ; ebenso do in l. 1132. Im Reim mit too etc. erscheint do noch im *Thersites* (?1537), Hazl.-Dods. I, p. 399 : I have not with the do, und noch in *Kynge Johan*, 1356 : that ye have do.
189 hither = « nach mir zu, in this, my, direction ».
193 wel away = well-away, vom Ae. wâ ! lâ ! wâ !
195 Charity spricht zu den Zuschauern.
201 To iet = « einherschreiten » — in Schnabelschuhen (« shoes whyche were pyked before » in *Shakespeare's Jest-Books*, I, p. 20). Vergl. Udall, *Floures for Latine Spekynge*, 1533, fol. 99[r] : For incedere proprely is to go with a stately pace, as who shulde saye, to shewe a greatte grauytee or maiestye in goynge, as prynces doo whanne they shewe them selfes in theyr astate. Seneca. Tenero ac molli passu suspendimus gradum, nec ambulamus, sed incedimus, we staye and prolonge our goinge with a nyce or tendre and softe, delicate, or gingerly pace, and do not go as others doo, but iette or go lyke great estates. Vergl. 345.
209 Huffa, huffa. Typischer Ausruf. Vergl. Pollard, *Engl. Miracle Plays*, p. 55, l. 491 :

Galaunt : Hof, hof, hof, a frysch new galaunt *etc.* und besonders Simpson, *School of Shakspere*, II, p. 32 :

Post. Enter the Prodigal Child — fill the pot, I would say.
« Huffa, huffa, who calls for me ?
I play the Prodigall child in jollytie ».

Übersetze « hopsa », « lustig » oder dergl., und vergl. dann Skelton's *Magnyfycence*, 755 ; Wager's *Marie Magdalene*, ed. Carpenter, 779, 785, 984 ; Hazl.-Dods, I, p. 20.
217 my lippes hange in my lyght. Sprichwörtlich. Vergl. Skelton's

Magnyfycence, 1061 : Tusshe, thy lyppes hange in thyne eye und Heywood's *Proverbs* ed. Sharman, p. 107 = Spens. Soc. ed. p. 51 :

I see, ye can not see the wood for trees.
Your lips hang in your light, but this poore man sees
Both how blindly ye stand in your owne light,
And that you rose on your right syde here right.

Cf. Nashe, *Have with yow to Saffron-Walden*, side note on N3v (ed. Grosart, III, 125, Mc Kerrow, III, 85) : Therefore Lipsian Dicke, because lamely & lubberly hee striues to imitate and bee another English Lipsius, when his lippes hang so in his light, as hee can neuer come neere him.

Die Variante their hornes hang i'their light (auf Hahnreie bezüglich) kommt bei Brome, *Works*, III, p. 210 vor.

219 deuyll way (C). Deuyll entspricht einem älteren Gen. plur. Vergl. Palsgrave, *Lesclarcissement*, p. 838 : in the twenty devyll way = au nom du grant diable. Ebenso in seinem *Acolastus*, 1869.

226 henged, die nördl. Form. L hat hanged.

240 get forthe. NED s. v. get, p. 143a sub 58.

242 lyghtlye « leicht, schnell, easily ». Vergl. *The Debate of the Carpenters Tools* bei Hazlitt, *Remains* etc., I, p. 80 : That lyghtly cum, schall lyghtly go (= « wie gewonnen, so zerronnen »).
lose = loose.

254 For to preche at Tyborne = « in Tyborne gehängt zu werden ». Cf. *Magnyfycence*, 2166 : And some fall prechynge at the Toure Hyll. Die Entstehung der Redensart geht am klarsten aus Stellen, wie z. B. der folgenden hervor : *Wriothesley's Chron.* (Camden Soc.) I, p. 39 : Also the 17th day of May, beinge Weddensday, the Lord of Rochforde, Mr. Norys..... were all beheaded at the Tower-hill ; and the Lord of Rocheforde, brother to Queene Anne, sayde these wordes followinge on the scaffolde to the people with a lowde voyce : Maisters all, I am come hither not to preach and make a sermon, but to dye, as the lawe hath fownde me, and to the lawe I submitt me *etc.*

Die Predigt, die der unglückliche Erzbischof Laud am 10. Jan. 1645 auf dem Tower-hill gehalten hat, findet man in *Harl. Misc.* (ed. London, 1810) V, p. 478 ; sie beginnt : Good People, This is a very uncomfortable place to preach in.

Anspielungen auf die letzten Worte Gehängter u. s. w. als *sermon* od. dergl. sind denn auch zahlreich. Vergl. z. B. Kyd, *Sol. and Pers.* II, 1, 291 : Hetherto all goes well ; but, if I be taken — I, marry, sir, then the case is altered, I, and haltered to. Of all things I doe not loue to preach with a haulter about my necke.

Bekannt ist die Anecdote König Karl II hätte gemeint, Bischof Burnet würde sich gern hängen lassen, nur um eine Predigt vom Galgen herunter halten zu dürfen.

255 promoted. Vergl. denselben Gedanken bei John Taylor, *Farewel to the Tower-Bottles*, ed. Hindley, p. 9 : May I to Tyburn for promotion climb (*Works*, 1630, Lll 5a).

266 fande « 13th to 15th cent. » NED. In nördl. Dial., wo die Form sehr beliebt ist, auch noch später.

268 Goddes fote. Barclay, *Ship of Fools*, II, p. 131 sagt :

> But nowe in our othes is god omnypotent
> With all his membres and sayntis euerychone.

Vergl. besonders *Loci e Libro Veritatum*..... by J.E.T. Rogers, 1881, p. 12, wo es heisst : O quam magna sunt opera tua, Domine Deus ! Hoc anno Xti Jesu 1457, in quo fecisti plurimos homines mori in Anglia emittendo sanguinem per os, per nares, per oculos, per ungues, per juncturas, et per secessum, scilicet in illis partibus corporis per quas horribiliter jurare consueverant : scilicet per oculos Xti, per faciem Xti, per latera Xti, sanguinem Xti; per cor Xti preciosum, per clavos Xti in suis manibus et pedibus.

Ferner *The Hye Way to the Spyttel Hous* bei Hazl. *Remains*, IV, p. 43 :

> With horyble othes swerynge as they were wood,
> Armes, nayles, woundes, herte, soule, and blood,
> Deth, fote, masse, flesshe, bones, lyfe, and body.

269 colere : sc. of St. George ? with, of course, an allusion to hanging.

270 God all might (: knight.) Vergl. zum adj. almight NED s. v. ; jüngstes Beispiel aus 1546. Ein jüngeres können auch wir nicht geben, obwohl das Wort früher ungemein häufig fast formelhaft gebraucht wurde. Cf. unten 437.

271 at the nexte cessions. Vergl. Franz, *Shakesp. Gram.* § 34, Anm. und die folg. Stellen : Marlow, *Jew*, l. 1673 : To morrow is the Sessions ; you shall to it. Beaumont und Fletcher, *The Spanish Curate*, III, 3 (Merm. Ser. p. 261) :

> This sessions, purchased at your suit, Don Henrique,
> Hath brought us hither to hear and determine
> Of what you can prefer.

The Ball, in Chapman ed. Shepherd, p. 493a :

> hang thyself, and thou goest off
> Without a sessions.

Sachlich vergl. a reuells, das Jonson in *Cynthias Revels* I, 1 (ed. Bang, l. 340) und Middleton in *Women Beware Women*, I, 3, 3 gebrauchen ; Bullen hat an letzterer Stelle (vol. VI, p. 254) zu Unrecht den Singular in den Text gesetzt.

Der auch mod. Plural assizes ist mit dem unbestimmten Art. zu belegen aus Thoms, *Anecdotes and Traditions* (Camd. Soc.), p. 43 : at an assizes in Cambridgeshire.

Der vom NED erst aus dem Jahre 1667 belegte Gebrauch von a colours war schon Shakespearisch. Vergl. Dekker's *If it be not Good* etc. in *Works*, III, p. 292 : You fight all vnder one cullors.

Beaum. & Fl., *The Little French Lawyer* IV, 1 : An old and tatter'd colours.... Is of more honour ; ferner *The Captain*, II, 1 : He looks indeed like an old tatter'd colours.

274 plight the = « ich verpflichte mich Dir gegenüber » = « ich verspreche Dir ».

so God me saue. Formelhaft.

276 because gold colers be so good chepe ; ironisch aufzufassen ? Wie hohe Preise für goldene Ketten bezahlt wurden erwähnt Stowe-Howes, *Annales*, 1631, fol. 483[a] bei der Hochzeit des Prinzen Arthur (14 Nov. 1501) : Woonderfull it was to behold the riches of apparel worne that day, with the poisant chaines of gold : of which, two were specially noted, to wit, sir T. Brandon knight, master of the kings horse, which that day ware a chaine valued at 1400. pound : and the other W. de Riuers esquire, master of the king[s] haukes, whose chaine was valued at a 1000. pound : many mo were of 200. 300. & so forth *etc.* Und *ib.* fol. 483[b] : This day Sir Nicholas Vause, ware a coller of Esses which weyed, as the goldsmithes that made it reported 800. pound of nobles.

Ganz anders fasst M[c] Kerrow die Stelle auf, der meint : « gold colers be so good chepe » might I think possibly refer to some installation of knights which was at the moment unpopular, either because the number created was thought excessive or because the services rendered by the recipients of the order were not deemed sufficient. I can however find nothing at the right date which bears out this suggestion. It, may, however, be observed that from time to time large numbers of knights bachelors were created. All owners of land of a certain yearly value (some forty pounds in the early part of the sixteenth century) were legally bound to become knights — with the consequent obligation of military service — and, though this rule was not constantly enforced, enquiries were occasionally held, and all persons owning the so-called « knights fee » of land were summoned to receive knighthood or to pay a fine. One such great creation of knights took place in 1533 (Stowe, *Annales*, 1615, 562[a]) — but this is of course too late. That on occasions of ceremony *all* knights wore collars, appears from Stowe's account of the reception of Queen Anne Boleyn by the City in 1533, when « the Maior and his brethren all in Scarlet, and such as were knights had collars of Esses, and the residue hauing great chaines... assembled... at S. Marie Hill. » Cf. also Sir T. Elyot's *Gouernour*, ed. Croft, ii. 199, note b.

278 of a good pryce ; good wohl = « proper » und dann « reasonable ». Ein Strick wird allgemein « a halfepenny haulter » genannt. Wenn jedoch in 276 good chepe ironisch aufzufassen ist, könnte der Antithese wegen auch good ironisch im Sinne von « rather great » (NED, p. 289[c] sub 19) stehn [?].

279 warrantyse « Sicherheit ». Cf. Brandl, *Quellen*, p. 115, l. 1369 : Nay, nay, on warantyse.

280 haue a doo = « hör' auf » ; a do = ado (gethan) entsprechend dem jetzigen : have done !

288 it = wine ; vergl. 460, wo es möglicherweise auf chere zurückweist.

289 And etc. Man könnte geneigt sein, dies zum Folgenden zu ziehn.

296 to bide styll = « to stay where he is ». Palsgrave, *Lesclarcissement :* I byde styll, I tarye or remayne in a place. *Je remayns.* Huloet's *Abcedarium* (1552) : Abyde styll. *Remaneo* etc.

297 croked langage = « ungeziemende, freche Rede » (Complex nicht in NED) : « wenn er Dir etwas Ungehöriges sagt ; wenn er Dir etwas sagt, was uns nicht in den Kram passt ». Vergl. *The Schole-House of Women* bei Hazlitt, *Remains*, IV, p. 132 :

> Who was so busy as the maid
> With crooked language Peter to oppose.

Die « ancilla » von Lucas, XXII, 56 nennt der Verfasser des *Schole-House* kurz darauf « the lewd maid ».

299 that. Vergl. 577.

305 hang man. T. Wilson, *Rhet.* (1580), p. 123, giebt unter *Amplification :* to call a naughtie fellowe theef, or hangman, when he is not knowne to bee any suche (NED). Also etwa « Spitzbub, Lump ». Vergl. Brandl, *Quellen*, p. 104, ll. 979-80 :

> Sayd reason so ? Mary fy on him knaue
> yt were better the hangman where [*sic*] in his graue.

Skelton's *Magnyfycence*, l. 2217 : Ye, wylte thou, hangman ?

307 Vergl. 55-56. They in 308 weil land collectivisch für « Güter, Ländereien » steht. Ebenso heaven häufig mit Plural.

312 spede the of a seruaunte. To speed im Sinne von « verschaffen, verhelfen zu » (cf. das seltene a speader « Helfer ») ; vergl. E. Gordon Duff's Ausgabe der bei W. de Worde gedruckten *Information for Pilgrims unto the Holy Land* fol. b vj^{v} : And yf ony good vytayle be ye maye be spedde before a nother.

Das Motif, dass ein neuer Diener engagiert wird, der an seinem Herrn zum Verführer werden soll, findet sich häufig im ält. Engl. Drama, z. B. in *Nature*, *Magnyfycence* u. s. w.

328 golde and fee ; formelhaft = « gold and good » in Hazl.-Dods. I, p. 266. Vergl. Skelton's *Magnyfycence*, l. 1993 :

> Alasse, where is nowe my golde and fe ?

Havelok, ed. Holthausen, 1430.

333 lykely felowe = « good-looking », dann auch, wie hier, « suitable » ; cf. Brandl, *Quellen*, p. 173, l. 386 :

> Mary go thou and be an inquerer
> And yf thou canst brynge one any thyng lyckly
> He shalbe admitted.

The word is still common in practically the same sense as here.

340 good = « Güter ». Vergl. Barclay, *l. c.*, I, p. 249 :

For if a woman be fowle and full of vice
And lewde of maners, nought both to man and lad
Yet good shall hir mary be she neuer so bad

Die Form scheint um 1530 schon als veraltet gefühlt worden zu sein ; vergl. NED s. v. p. 291[b] sub 7. b., wo sie nach 1533 fast ausschliesslich im Reim mit blood vorkommt. Allerdings glaube ich sie auch im Versinnern noch später angetroffen zu haben, speciell in nördl. Texten.

345 Iette vp and downe. Hazlitt : get ! Vergl. Anm. zu 201 und den ganzen Complex z. B. in Barclay, *Cytezen and Uplondyshman*, Percy Soc. ed., p. XII :

They may have shame to jet so up and downe.

Vergl. später Dekker, *Lanthorne and Candle-light*, ed. Temple Classics, p. 268 : But now when the stage of the world was hung in blacke, they jetted uppe and downe like proud *Tragedians*. Statt jet wird allerdings oft get geschrieben ; cf. nur Barclay, *l. c.* p. 2 : In the towne and cyte so longe getted had he, und *Ship of Fools* I, p. 63 :

Some ar so proude that on fote they can nat go
But get they must with countenance vnstable.

Brandl, *Quellen*, p. 429, l. 44 : He can doe nothinge but get stroute and stare = jet, strut, *etc.*

Palsgrave, *Lesclarcissement*, giebt sowohl I get als I jette im Sinn von *Je braggue*. Für to get up and downe giebt er : I loyter as an ydell or masterlesse person dothe. *Je vilote*.... This is a goodly lyfe thou leadest to gette up and downe on this facyon all daye : *cest vne belle vie que tu maynes de viloter en ce point toute jour.*

Im *Treatise of a Galaunt* hat der C-Text (Ashbee, fol. Aij[v] l. 11) Jn Jettynge / in Janglynge / thy dayes ben past, wo der B-Text nach Hazlitt gettynge liest.

366 The deuyl sayd he had leuer burne al his lyfe etc. Quelle und Belege? Mc Kerrow verweist auf den allerdings als Quelle nicht in Betracht kommenden *Belfagor* Macchiavell's, wo es, ed. *Classici Ital.*, 1805 (Machiavelli, ix. 55), heisst : « [Belfagor] tutto spaventato se ne fuggì... e volle più tosto tornarsene in inferno a render ragione delle sue azioni, che di nuovo con tanti fastidii, dispetti e pericoli sottoporsi al giogo matrimoniale ». *Belfagor*, written c. 1522, was not published until 1545.

370 fair and fre. Die alte allit. Bindung. Fre = noble.

383 a freshe. Streiche a ?

397 lies : to the tauerne ?

405 Well wanton well. Vergl. *Lusty Juventus*, Hazl.-Dods., II, p. 85 :

Well, wanton, well,
I-wis, I can tell,
That such smock-smell
Will set your nose out of tune.

Well ist hier im drohenden Sinn zu fassen ; vergl. die Anmerkung in Hazlitt's *English Proverbs*², p. 469 ; übersetze etwa durch « na », « hör' », « nimm' Dich in Acht ». Der Gebrauch des ganzen Complexes ist mir sonst nicht vorgekommen. Doch ist well in diesem Sinn häufig, cf. z. B. : Jonson, *Every Man in his Humour*, l. 134 : Well, cosen, well ! I see you are eene past hope. Chapman's *All Fooles* (*Works*, ed. Pearson, I, p. 141) : Well, wag, well, wilt thou still deceiue thy father. Brome's *A mad Couple well Match'd* (*Works*, I, p. 12) : Well wag well, you must not now put me off with my wife.

409 Lies : A (= ah), lytell, pretye nysot (: wote [wot]). Nysot, nyset (?) ist ein höchst seltenes Wort, dem man darum aber nicht einfach die Bedeutung eines « term of endearment » zuschreiben darf (Hazl.-Dods., XV, s. v.).

Vergl. Skelton's *Magnyfycence*, 1235 :

Foly. Syr, of my maner I shall tell you the playne.
Fyrst I lay before them my bybyll,
And teche them howe they sholde syt ydyll,
To pyke theyr fyngers all the day longe ;
So in theyr eyre I synge them a songe,
And make them so longe to muse,
That some of them renneth strayght to the stuse ;
To thefte and bryboury I make some fall,
And pyke a locke and clyme a wall ;
And where I spy a nysot gay,
That wyll syt ydyll all the day,
And can not set herselfe to warke,
I kyndell in her suche a lyther sparke,
That rubbed she must be on the gall
Bytwene the tappet and the wall.

Eine ähnliche Bedeutung hat, ohne jeglichen Zweifel, *nycebecetour* etc., dessen Sinn deutlich aus Udall's Übersetzung von Erasmus' Apophthegmen hervorgeht (ed. 1564, fol. 88r) : And in soche [sc. horselitters etc.] did the ryche or welthy womẽ : yea and also the other *nycibecetours* or *denty dames*, customably vse, both to sitte for their pleasure, and also to be carried about the stretes for their solace and recreation.

Das Original hat hier : Lectica vero sellae genus est cancellatae, ut aliquam caveae speciem praebeat : in hac divites ac *delicatae* sedere, atque etiam gestari solent.

Und diese Bedeutung *denty dame* (vergl. prick-me-dainty etc.) passt vorzüglich an allen Stellen, an denen ich das Wort bis jetzt gefunden habe : Hazlitt, *Remains*, IV, p. 90 :

To gete gownes and furs,
These nysebeceturs
Of men sheweth theyr pyte,

Somtyme for theyr lust
Haue it they must,
Or seke wyll they be;
If it do stycke,
And she fele it quycke,
Full slyle dothe she
Begyn for to grone,
And wyssheth she had lyne alone.

Brandl, *Quellen*, p. 244, l. 898 : Then of such nycebeceters as she is (l. 891 wird dieselbe Dame gyglet, l. 877 symper de cokket genannt).

Heywood, *Proverbs*, ed. Sharman, p. 57 :

How oft did I prophecie this betweene you
And your Ginifinee Nycebecetur.

Was die Etymologie anbetrifft, so glaube ich, dass nysot und nycebecetur zu nice zu ziehen sind. Cf. *Prompt. Parv.* ed. Way, p. 355, n. 3 : *Insolens*, nyce, *superbus, fatuus, moribus non conveniens.... Insoleo*, to be wantowne, to be nyce, and prowde. MED[ulla Grammatice]. Dyce (Skelton, II, 256) übersetzt denn auch nysot durch « lazy jade ». Flügel's Erklärung von nycebecetur (Gayley, *Represent. Engl. Com.*, p. 124, n. 2) kann ich nicht annehmen, da zwischen *nescio quid dicitur* und der Bedeutung von nycebecetur kein Zusammenhang herzustellen ist. Ist nycebecetur etwa ein Schulwitz = nyce + Bess oder Bessy + tur? Derartige Bildungen waren ungemein beliebt; vergl. z. B. Brandl, *Quellen*, p. 41 : Corn seruit bredibus, chaffe horsibus, straw fyrybus; *ibid.* p. 53 : yt ys in spadibus; Therfor crystis curse cum one yowur hedybus; *ibid.* p. 55 : I hade a schreude recumbentibus; *ibid.* p. 63 : Here is blottybus in blottis, Blottorum blottibus istis; *ibid.* p. 290 : Ye flaterabundus yowe; *ibid*, p. 177 : This olde prouerbe mockum moccabitur (cf. Hazl.-Dods. VII, p. 301 : do you not know, *qui mocat mocabitur*?). Heywood, Spens. Soc. ed. p. 158 : Backare quoth Mortimer *etc.*; *Thersites*, Hazl.-Dods., I, p. 401 : my club light on thy *headibus* und Flügel, *l. c.*, p. 171 Anm.

Mc Kerrow sagt : But is it impossible for « nyset » to be simply the French « nicet », diminutive of « nice », = innocent, foolish, negligent? Cf. examples quoted by Godefroy, *Dict. de l'anc. langue française*, s. v. « nicet », among which :

« Niceite fu (la Jeunesse), si ne pensoit
Nul mal, ne nul engin qui soit. »
(*Rose*, Richel. 1573, fo. 11c.)

[*i. e.* « Nyce she was, but she ne mente
Noon harm ne slight in hir entente. »
(*Rom. of the Rose*, 1285-6.)]

410 well = « sehr ».

411 pye hier wohl Kosewort. Cf. chicken, duck, bird. « Pye » is

used in a number of phrases expressing liveliness etc. as « as jolif as a pye » *Cant. Tales* B. 1399, D. 456 and « pert as is a pye » A. 3950.

gingerlie = « zierlich » schon fast « geziert ». Skelton, ed. Dyce, I, p. 409 : Go she neuer so gingirly, her honesty is gone away. Hazl.-Dods., I, p. 47 : And I can dance it gingerly ; Nashe, *Pierce Penilesse*, ed. Mc Kerrow, I, p. 173 : that lookes as simperingly as if she were besmeard, and iets it as gingerly as if she were dancing the Canaries.

420 lyke = « gefallen ; wie sie Dir gefällt ». Vergl. folg. Zeile und Bullen's Middleton, I, p. 277 : This service likes not me. Die unpersön. Construction it likes me ist viel häufiger.

426 wite. Vergl. zu 517 ; und Text. Notes = « um so mehr als Du Dich nach meinem Befinden erkundigst ». Vergl. *The Revenger's Tragedy* in Hazl.-Dods., X, p. 78 : How are they now ? *Ven.* The better for your asking.

428 and turne vs agayne = « und uns (unterwegs) zur Rückkehr zwingt ».

430 agayne. Mit agayne wissen wir nichts anzufangen. Mc Kerrow schlug mit vielen Zweifeln agayte vor (cf. l. 469), wodurch ich auf amayne verfiel = « without delay, in all haste ». Betime wäre dann wohl « in good time », was man (cf. NED s. v. betimes 3) zu « before it is too late » ausdehnen könnte. Das Ganze also : « schnell ehe es zu spät ist ».

Von dem again, das NED, p. 171 sub 2. b und c, anführt (to shake, dance again) kann mit to go wohl nicht die Rede sein.

432 Or euer that. Vergl. 604 und *XII Mery Jests of the Wid. Edyth* in *Sh. Jest-Books*, III, p. 69 :

But ere euer that he came, the wydow was gon.

434 we wil let for none expence = « wir wollen (davon, sc. vom Wirtshauslaufen) nicht ablassen, abstehn, und koste es was es wolle ». Vergl. *The Tale of the Basyn* bei Hazlitt, *l. c.*, III, p. 50 :

Upstert the godewyfe ; for no thynge wolde she lette,
And bothe hir hondis on the basyn she sette.

Ibid. p. 79 :

Dame, quod the offycyall,
Tel forth on thy tale,
Lette not for all this.

Brandl, *Quellen*, p. 262 :

But for all that shall I let therfore
To chastyce my wyfe

437 Die beiden guten Eigenschaften werden als in seinem Inneren mit ihm kämpfend gedacht ?

Mc Kerrow sagt : Is not Youth rather referring to the coins in his purse, which, as he speaks, he jingles together, so as to make them « fight » ? He proposes to part them by spending them at a tavern. Vergl. aber l. 444.

442 no than ; etwa : no, if they do, then I beshrew my heart.
443 so mote I the. Formelhaft für as I hope to prosper.
445 carefull = « sorgenvoll ».
451 to lese (= to lose) vom Me. lêse.
456 And I belast = if I be last.
457 were. For the sequence of tenses used here cf. « I pray you to pay me my money that I were gone » (*i.e.* that I may go) *Scoggins Jests*, in Hazlitt's *Shakespeare Jest-Books*, vol. II, p. 136. Cf. 532-33.
468 rector chorye = chori. Vergl. Ducange, s. v. cantores (II, p. 113[b]) und s. v. Rector Chori (V, p. 635[c]). Unter der Überschrift *Of the clateryngе and bablyngе of prestis and clerkes in the quere* beschreibt Barclay im *Ship of Fools* (II, p. 155) die folg. Scene :

> The rector Chori is made the messanger
> He rennyth about like to a pursuyuant
> With his whyte staffe mouynge from syde to syde
> Where he is lenynge talys ar nat skant
> But in one place nat longe doth he abyde
> So he and other them selfe so lewdly gyde
> Without deuocion, by theyr lewde neglygence
> That no thynge can bynde theyr tunges to sylence.

Dekker in *The Belman of London* uses this expression for the chief of a gang of beggars and thieves « he that was *Rector Chori* (the Captaine of the *Tatterdemaliõs*)... » *Wks.* ed. Grosart, iii. 82.
469 let vs be agate = on gate, on the road. « Properly a northern word » NED. Vergl. Ray's *Collection of Engl. Words*, 1768, p. 13 : *Agate* ; Ches. Just going, as *I am Agate*. Demnach = let us be off!
477 Iohn a Pepo (cf. to peep) = Hans Naseweis. Vergl. Fletcher's *Monsieur Thomas*, III, 1 : You are... a twirepipe, a Jeffery John Bo-peep und Brome's *The Sparagus Garden*, II, 1, 3, wo Rebecca ihren eifersüchtigen und misstrauischen Mann John Bopeepe nennt.
484 well = clearly.
485 syr Iohn wurde allgemein als Bezeichnung des Geistlichen gebraucht. Übersetze « Herr Pastor ». Charity wird hier so angeredet, weil er Youth Moral predigt. Der Titel Sir (vergl. nfrz. abbé) war speciell katholisch ; vergl. Bale's *The Image of both churches*, ed. Daye & Seres, 1551 (?), fol. Q vj[r] : The symplest holy water prieste amonge thẽ was syr at the leaste, whyche is no lesse then lorde ; und *ibid.* k iiij[v] : The most ragged ronnagate, and idle idiote amonge theym is no lesse thẽ a syr, which is a Lord in the latin, as syr John, syr Thomas, syr William. Der *General Index to the Public. of the Parker Soc.* führt denn auch eine Menge Spottnamen auf kath. Geistliche auf, deren erstes Glied immer Sir ist ; *l. c.* p. 708 s. v. Sir John : Sir John Lack-Latin, sir John Masser, Sir John Mumble-matins.

488 It maye fortune come ; fortune adv. = « perchance ». NED hat aus dem 16ten Jahrh. nur noch ein Beispiel : If... one of hys tormentours might fortune breake his heade for marring of the play. Ausserdem giebt NED noch ein Beispiel aus dem Norden. Vergl. chance in Howell's *Morphandra*, 1660, p. 5 : and I may chance bring thee som news from thy Countrey.

489 a lytell soone. Hazlitt, der auch am vorhergehenden Verse seine Kunst probiert hat, fügt [too] ein. Dem Sinne nach richtig. Aber too braucht deswegen nicht dazustehn. Wir sagen : « das Wasser ist ein Bischen heiss ; ich kann mir die Hände noch nicht drin waschen » = « zu heiss ».

One can say « the water is a little hot » but it is unusual. It is however common with « for — », « the water is a little hot for washing in », « the weather is a little warm for walking » &c, but the sense is perceptibly weaker than with « too » ; one could wash in the water, or walk in the weather, but in either case it is a little too hot to do so with comfort, or a little hotter than the best temperature.

492 turned ; ein sehr gewöhnlicher Druckfehler = turneth, wie schon Hazlitt liest. Umgekehrt findet sich überaus häufig -eth für -ed.

tale = tayle = tail.

a ferde = afeard ; Vergl. Hazlitt, *Remains*, III, p. 70 : He was a ferde leest he came to late.

493 skerd = scared.

501 fet = fetch.

502 to sit to « sitzen, passen ».

515 ringinge. Das Wort ist uns unbekannt. Zu lesen ist wohl einfach : ring, doch ist eine spontane Neubildung auf -ing (NED sub -ing[1] f und g, p. 281 c) nicht ausgeschlossen. Vergl. gear « Sattel », gearing « Sattelzeug », und, am nächsten kommend, das schöne ribbaning in Mabbe's *Celestina*, ed. Tud. Trans., p. 31 : Her haires..... are daintily combed, and dressed, and knit up in knots with curious fine ribbaning = « allerhand Bänderwerk ».

516-9 Mc Kerrow fragt : Do not these lines belong rather to Pride (or, possibly, to Youth) than to Riot? Sehr ansprechend, aber nicht unumgänglich nötig.

517 I will go wyt of charitie = « ich will Charity darnach fragen ». Hazlitt hat es fertig gebracht zu lesen : I will go with Charity ! Zu wyt vergl. l. 426 und Chaucer, *Cant. Tales*, D, 1449 : And here I ryde about my purchasing, To wite wher men wolde yeve me any thing.

Heywood's *Foure PP* (Manly, *Spec.* I, p. 510) 847 : Wherfore stande styll, and I wyll wyt (« zu lernen, erfahren suchen ») If I can get thy saue-condyt.

In dem Fragment eines *Playe of Lucres* (siehe Anhang) l. 11 heisst es : Mary go thi way / & wit where thay wyll or [no].

520 they. Vergl. 501 : payre of rynges.

521 The more sorowe the more mede. Der Ausdruck wird sprichwörtlich gewesen sein, trotzdem die mir zugänglichen Sprichwörtersammlungen ihn nicht registrieren. Doch mag er auch eine persönliche Reminiscenz des Verfassers sein ; vergl. z. B. Socrates' Ausspruch im Phaedo, III : Ὡς ἄτοπον..... ἔοικέ τι εἶναι τοῦτο, ὃ καλοῦσιν ἄνθρωποι ἡδύ· ὡς θαυμασίως πέφυκε πρὸς τὸ δοκοῦν ἐναντίον εἶναι, τὸ λυπηρόν, τῷ ἅμα μὲν αὐτὼ μὴ ἐθέλειν παραγίγνεσθαι τῷ ἀνθρώπῳ, ἐὰν δέ τις διώκῃ τὸ ἕτερον καὶ λαμβάνῃ, σχεδόν τι ἀναγκάζεσθαι ἀεὶ λαμβάνειν καὶ τὸ ἕτερον, ὥσπερ ἐκ μιᾶς κορυφῆς συνημμένω δύ' ὄντε. καί μοι δοκεῖ, ἔφη, εἰ ἐνενόησε ταῦτ' Αἴσωπος, μῦθον ἂν συνθεῖναι, ὡς ὁ θεὸς βουλόμενος αὐτὰ διαλλάξαι πολεμοῦντα, ἐπειδὴ οὐκ ἠδύνατο, ξυνῆψεν εἰς ταὐτὸν αὐτοῖς τὰς κορυφάς, καὶ διὰ ταῦθ' ὧ ἂν τὸ ἕτερον παραγένηται ἐπακολουθεῖν ὕστερον καὶ τὸ ἕτερον. Joh. XVI, 20 : *tristitia vestra vertetur in gaudium* oder des H. Augustins *Finis enim curae delectatio est* (Migne, 4, 103[a]) und Erasmus, *Adag.*, unter *Dies adimit aegritudinem*. Lydgate — und natürlich Steph. Hawes — haben den Gedanken mehrmals, am nächsten kommend im *Temple of Glas* (ed. Schick, ll. 1205-07) :

> And lete no sorov in thin hert[e] bite
> For no differring, sith thou shalt for thi mede
> Reioise in pees the floure of womanhede.

523 Beati qui persecutione*m* patiu*n*tur p*ro*pter iustitia*m*. Cf. Matth. V, 10.

539 haue at it (thee, Hazlitt) = « los », d. h. « mach' Dich an die Arbeit, vorwärts ». Vergl. *Nice Wanton*, l. 214 : Haue at it, and it were for all my fathers kyne !

541 beforne wohl « von vornherein ». Die vom NED gegebene Bedeutung « openly » würde wohl noch besser passen, doch stammt das jüngste Beispiel des NED aus ca 1175. Grössere Beispielsammlungen wären sehr wünschenswert, da das Wort an vielen Stellen Schwierigkeiten macht ; es scheint oft, als sei es fast zum Flickwort geworden.

542 the weede ouergroweth the corne. Sprichwörtlich. Vergl. Heywood's *Proverbs* ed. Sharman, p. 48 = Spens. Soc. ed. p. 22 :

> Ill weede growth fast, Ales : whereby the corne is lorne ;
> For surely the weede overgroweth the corne.

und die *Balade of the worthy Service of late doen by Maister Strangwige* etc. in Percy Soc. Publ. I, p. 43 :

> Tyl weeds did worke by subtil guyle
> To overgrow the corne.

Ferner die Variante, wohl durch den Reim verursacht, in Wright, *Pol. Poems and Songs* II, p. 237 :

> Therfor every man may care
> Lest the wade growe over the whete (: grete).

543 tide = « Zeit ».
all = Adv. ?

564 euensonge. Bale, *The Image of both Churches*, l. c., fol. S vj^{v} führt evensong unter ganz speciell katholischer Bedeutung auf : He neyther cõmaundeth them to be shauen nor disguysed, to be Popyshe prieste nor monke, to saye mattens nor euensonge, to faste frydaye nor vigil *etc.* ; *ibid.* fol. r ij^{v} : besydes the names of their properties, feates, and pagentes, as processian [*sic*], bishoppynge, anelynge purgatorye, pilgrimage, pardone, masse, mattenes, euensonge, placebo *etc.* Der officielle Name des Abendgottesdienstes war seit 1552, d. h. seit dem Erscheinen des Second Prayer-Book's Edward des VI, « Euening Prayer », während das I. Prayer-Book vom Jahre 1549 den alten Ausdruck noch bewahrt hatte. Doch erhielt sich der alte Name naturgemäss noch lange und wurde daher von dem protestantischen « Redactor » unseres Stückes nicht beanstandet, wie er denn sogar den Herausgebern des Sec. Prayer-Book's einmal entschlüpft ist (sub Wednesday before Easter, ad fin.).

573 whether = whither ; vergl. hether, thether ; heder, theder *etc.*

578 Hazlitt lässt exhorte : resorte reimen und fängt mit & neue Zeile an. Auch them : syn könnte reimen.

579 so forsake. Hazlitt liest to ; möglich aber unnötig.

580 I will helpe you that I can ; that = « so sehr, so viel auch nur, aus allen Kräften ». Belege !

583 speciall. Vergl. *Prompt. Parv.* (ed. Camden Soc.) p. 468 : SPECYAL, concubyne, the manne. *Amasius, et idem quod* LEMANN (leefman,s) und SPECYAL, concubyne, the womann (speciall or leman, P.) *Concubina, amasia.* Vergl. das Gedicht *On the Times* bei Wright, *Pol. Poems and Songs*, I, p. 276 :

Ful oftyn tyme iwys
gelido fervent in amore,
Here specialis yf y kys,
distillat nasus in ore.

Ferner *Mankind*, Brandl, *Quellen*, p. 71, l. 859 (= Manly *Specimens*, I, p. 350, l. 855) :

O mercy..... My predilecte speciall.

und *Wisdom, who is Christ*, ll. 1115-7, in *The Macro Plays*, ed. F. J. Furnivall and A. W. Pollard for EETS :

Ande now ye be reformyde by the sakyrment of penaunce,
Ande clensyde from the synnes actuall ;
Now ye be fayrest, Chrystys own specyall,

Übersetze hier und in *Youth* durch « Freund » unter Berücksichtigung von Ducange (s. v. specialissimus, specialitas 3).

Als adj. ist das Wort häufiger. Cf. *Everyman*, l. 629 : Euery man pylgryme my specyall frende, und Lyndsay, *The Testament of Squyer Meldrum*, l. 1617 : And Johne Lord Lindesay my maister special = « dear ».

593 kele « to make less violent, eager, or ardent; to assuage, mitigate, lessen » NED.

596 Trumpington; in Cambridgeshire, two or three miles south of Cambridge.

Das Städtchen ist durch Chaucer's Simkin und seine « dame » — ycomen of noble kin — bekannt. Die Einwohner scheinen den Namen unserer Schildbürger gehabt zu haben.

597 Hogges norton. Vergl. Ray, *Compl. Coll. of Engl. Prov.*, 1768, p. 258 : Oxfordshire : *You were born at* Hogs-Norton. This is a village properly called *Hoch-Norton*, whose inhabitants (it seems formerly) were so rustical in their behaviour, that boarish and clownish people are said to be born there.

Vergl. Hazlitt, *Engl. Prov.*², p. 508 und besonders Nares s. v. Organs und Hog's Norton.

602 endeuer the. Der seltene refl. Gebrauch. Cf. *Terens in englysh*, l. 1088 :

I will indeuer me in all that I may
Thy pamphilus to fynde (= curabo des Orig.).

Barclay, *l. c.*, I, 23 : With diligence endeuer you some [bokes] to occupye.

608 A yonge sainte an olde deuyll. Sprichwörtlich. Vergl. Latimer, *Sermons*, ed. Parker Soc., p. 431 : remember the old proverb « Young saints, old devils », und Heywood's *Three Hund. Epigr.* ed. Spens. Soc. p. 136, nº 61 :

Yong sainte, olde diuell : thers mo of woman kynde :
Then yong deuilles olde saintes, in mankynde as I fynde.

und Lyndsay, *Ane Satyre of the Thrie Estaites*, ed. Laing, II, p. 121 :

Sa that ye be nocht ane young sanct
And syne ane auld devill.

Ferner R. Greene's *Disputation betweene a Hee Conny-catcher, and a Shee Conny-catcher* 1592 (*Works*, ed. Grosart, X, 239) :

« fie vpon such as say, young Saints, olde deuils : it is no doubt a deuillish and damnable saying, for what is not bent in the Cradle, will hardly be bowed in the Sadle ».

622 my soule hangeth on the hedge. To hang on the hedge = « als wertlos bei Seite gelegt sein » *etc.* Vergl. *Misogonus*, ed. Brandl, *Quellen*, p. 449, l. 203 : Whats his gowne gone to [= too]? then he may go hange oth hedge = « mag er sich hängen lassen, zum Teufel gehn ».

To cast stones — doch wohl, wörtlich genommen, auf die Seele — ist ein unsinniges Beginnen, doch war to cast stones auch das Spiel *par excellence* [1]) und mag hier fast gleich « to go

[1]) 12. Ric. II. c. 6 wurden verboten :..... & les autres jeues appellez Coytes dyces *gettre de pere* keyles & autres tielx jeues importunes. Stowe, *Survay* (ed. Morley, p. 118) citiert nach Fitzstephen : In the holidays all the summer the youths are exercised in leaping, dancing, shooting,

playe, to go whistle » stehn. Der ganze Ausdruck bedeutet m. E. etwa : « Wenn ich einmal tot bin, mach' Du doch nur was Du willst » = « Bekümmere Dich um Deine eignen Angelegenheiten ». Im *Hyckescorner* l. 526 wird der Ausdruck offenbar in noch allgemeinerem Sinn gebraucht : « Ja, schwätz' Du nur ! »

643 so mote I thryue ; cf. so mote I the.

645 starke foole = « arrant foole, utter fool ». Vergl. Sir Th. More, *Works*, 1557, p. 554 : yet had he bene for all that a starke traytour in the meane while.

Das Wort wird besonders als adv. gebraucht mit blind, dead, deaf, naked, mad und rotten ; als adj. auch mit beggar, knave. Übersetze stets durch « Erz-, erz- », « ganz, vollständig ».

654 Der inf. gone, der vom NED bis ins 17. Jahrh. registriert wird, ist m. W. im Anfang des 16. Jahrh. im Aussterben begriffen, wenngleich er im Reim, wie hier, noch später vorkommt.

678 Karten- und Würfel-Spiele waren als unlawfull games durch verschiedene Beschlüsse mit hohen Strafen belegt (12. Ric. II. c. 6 ; 11. Hen. IV. c. 4 ; 17. Edw. IV. c. 3.). Unter Heinrich VIII wurden diese Beschlüsse erneuert. Dass das edle Spiel *at the blanke* (= Bogenschiessen etc.) in dieser schlechten Gesellschaft genannt wird, ist etwas sonderbar ; Halliwell, *Dict.*, s. v. behauptet denn auch auf Grund dieser Stelle einfach : « There was a game at dice formerly so called ». Vergl. aber Ascham's *Toxophilus*, ed. Wright in *Cambr. Engl. Class.*, p. 21 : I meruayle greatly how it chaunceth, that those, whiche vse shoting be so moche marked of men, and ofttymes blamed for it, and y^{t} in a maner as moche as those which pleye at cardes and dise *etc. etc.*

673 quenes game. Vergl. Brand-Hazlitt *Pop. Ant. of Gr. Brit.*, 1870, vol. ii p. 286.

In Erondel's « French Garden », 1605, the titles of the following games occur : « Trompe — Dice — Tables — Lurch — Draughts — Perforce — Pleasant — Blowing — Queen's Game — Chesse ».

Vergl. NED. s. v. Doublet 3 b.

Iryshe. Vergl. Brand-Hazlitt, 1870, vol. ii, p. 315. und schon Barclay, *l. c.*, I, p. 21 :

That thoughe one knowe but the yresshe game
Yet wolde he haue a gentyllmannys name.

Cf. Cotton's *Compleat Gamester*, 1674, p. 154.

674 Treygobet. Hazlitt's Vorschlag, *Hey-go-bet* zu lesen, der typographisch annehmbar wäre, wird doch schwerlich das Richtige treffen, da trey = « die Drei » auf Würfeln etc. ist.

hasarde. Vergl. Barclay, *l. c.*, I, p. 236 :

wrestling, *casting the stone* etc. etc. Vergl. auch *ibid.* p. 120, und Hoby's Übersetzung von Castiglione's *Il Cortegiano* (Tud. Transl.) p. 54 : It is meete for hym (sc. the courtier) also to have the arte of swimming, to leape, to runne, *to cast the stone* (Orig. : gittar pietre) *etc.*

And if the father vse hasarde or the chaunce
Or any prohybyt and vnlawfull game.

und *A manifest detection of the moste vyle and detestable vse of Dyce-play* etc., ed. Percy Soc., p. 11 : Then each man choose his game : some kept the goodman company at the hazard, some matched themselves at a new game called primero.

676-7 Zum Reim play : thyrtye vergl. *Mankind* in *Macro Plays*, ed. Furnivall-Pollard, p. 18 : peny : monay : halpeny.

677 triump = trump = triumph. Vergl. Latimer, *Sermons*, ed. Park. Soc., p. 8 ff. und Singer, *Researches into the Hist. of Playing Cards*, 1816, pp. 269 ff.

Compare « They... leauing the auncient game of England (*Trumpe*) where euerie coate and sute are sorted in their degree, are running to their *Ruffe* where the greatest sorte of the sute carrieth away the game ». *Martins Months minde*, 1589 (Nashe, ed. Grosart, i. 161).

one and thyrtye. Vergl. Sir Th. More, *Works*, 1557, p. 880 : many men shall care little for obites within a whyle and sette no more by a trentall then a ruffian at rome setteth by a trẽt vne.

one and thyrtye. This game seems to have later been somewhat looked down upon, perhaps as not giving a sufficient chance of great winnings. Cf. « Will ye play then at cards ? I, said he, if it be at one and thirtie. That fooles game, said she ? Weele all to hazard, said *Roberto...* » *Greens Groats-worth of Wit*, in *Shakspere Allusion-Books*, Part. I. NSS. p. 21, ll. 3-5.

678 post = post and pair (Nares) ; Vergl. *Jests of Scogin*, p. 74 : had beene at Cards playing at the Post.

Jewel, *Works*, ed. Park. Soc., I, p. 429 : « Touching the name of the universal bishop, M. Harding hath but one authority ; and yet the same cannot be found. Touching the other name, of head of the church, he cometh in only with jolly brags and great vaunts, as if he were playing at post, and should win all by vying ».

pinion ?

aumsase und dewsace in l. 679 entsprechen « Doppel-As » resp. « Zwei und As » und sind als Namen von Karten- oder Würfel-Spielen nicht bekannt. Es scheint ein Irrtum des gelehrten Verfassers vorzuliegen.

680 con me thanke. Vergl. Palsgrave, *Lesclarcissement* : I can one good thanke, I am well pleased with his doynge. *Ie luy en scay bon gré.* I have conned hym good thanke : *je luy ay sceu bon gré.*

681 pinke. Halliwell, *Dict.* s. v. verweist auf MS. Egerton 923, f. 49, wo das folgende Gedicht (*temp.* Karl. I) zu finden ist.

Pinke siue Post & Payre.
Post hence you packe of knaues or as I liue
Perforce I'le make you me^{s}y leading giue

My tympanizing fame all eares shall beat
I haue a suit with Diamonds [1]) beset
I doe ỹ Gallants decke, me first they putt
Pinke they doe sweare is of ỹ neatest cutt.
It's I ỹ doe augment ỹ Butlers stockes
And but for me they'de thank ỹ poore mans box
Dũmer [2]) can freely brag of none but me
But for payre royalls he'de a begger be
Iaundice-fac't students ỹ soe pale doe looke
sweare I in folio am ỹ cheifest booke
If this be true, noe reason I can find
at all why payre & Post should come behind

Da ferner Strutt, *Sports and Pastimes* ed. 1833, p. 331 eine Karte abbildet, die er *The Knave of Pinks* (*pink* = Nelcke = diamonds = Carreau) nennt und die von Martin Schoen († 1486) gestochen wurde, so mag pink schon zur Zeit der Abfassung von *Youth* in England als Name eines Kartenspiels gebräuchlich gewesen sein. Vergl. jedoch auch die Bem. zu aumsase in 678.

Mc Kerrow meint :

Pinke and drinke ; I suspect this of being merely a kind of reduplicated phrase for to drink. « Pink » can mean to wink or to look with half closed eyes and it seems quite likely that it might apply to the eyes of a man rather drunk (Cf. « Plumpy Bacchus with pink eyne » *Ant. & Cleo.* II. vii. 121).

Vergl. vielleicht Skelton, I, 151 :

So many pinkers [= cutters, cheaters ?],
So many thinkers [?? tinkers],
And so many good ale drinkers,
Sawe I never.

Palsgrave giebt ein Wort to pynke, leider ohne es zu erklären.

blanke = « Scheibe ». Wörtl. « das Weisse der Scheibe », wo wir heute « das Schwarze » haben. NED erstes Beispiel aus *Youth*. Vergl. eine Rechnung aus dem Jahre 1493 in *Roy. MSS Com. 12th Rep. App. IX*, p. 422 : et etiam solutis Johanni Eliottes et aliis pro asseribus et *blankes* ab ipsis emptis *etc.*

689 that sc. Deine Seele ; cf. 719-21.

694 stues (cf. hot-house) = Bordell, speciell eine Reihe schlechter Häuser auf der Bank-side in Southwark. Stowe, *Surv. of London*, unter Bridge Ward Without : Next on this bank was sometime the Bordello, or Stewes, a place so called of certain stew-houses privileged there *etc.* Sie waren staatlich geduldet, wurden 1506 zeitweise und 1546 endgültig geschlossen. Das Wort blieb — und die Sache auch ; vergl. Latimer's *3. Sermon bef. K. Edw. VI*,

[1]) seems to be written « Dianunds » but is evidently intended for this.
[2]) probably « Drũmer », which comes several times in the other poems, is meant.

22 März 1549 : my lords, you have put down the stews : but I pray you what is the matter amended ? What availeth that ? Ye have but changed the place, and not taken the whoredom away.

Vergl. Nares s. v. Winchester goose ; erstes Beispiel in NED (sub goose) aus 1598 ; vergl. aber schon Thom. Becon († 1567), *Prayers and other pieces* (Park. Soc.), p. 284.

695 where I do vse = « verkehre ». Vergl. Middleton's *A Mad World* etc. II, 7, 52 : some that use to your house.

751 harde soll mit worlde einen Reim bilden ; die ursprünglich gebrauchte Form dürfte aber doch wohl war[l]de gewesen sein, wodurch eher wieder nach dem Norden gewiesen würde. Reim worlde : lorde : warde in *Mundus et Infans* bei Manly, *Specimens*, I, p. 373, ll. 619-21.

In nördl. Texten bin ich sicher, die Form wardly für worldly gesehn zu haben, leider ohne sie zu notieren. Für den zeitweiligen Schwund von l vergl. ferner *Mankind*, in *Macro Plays*, l. 860 : wor[l]d ; *Wisdom*, *ibid.* l. 405 : wor[l]dly ; und werd, werdly in *The Castell of Perseverance* passim (neben werld, werldly).

755 euyll creatures ; Accusatif ; cf. 765-7, 769.

757 good contricion. Youth bekommt einen neuen Namen zugelegt, wie z. B. im *Hyckescorner* aus Imagination zum Schluss Good Remembrance gemacht wird. Vergl. auch Glasenapp, *Zur Vorgeschichte der Allegorie in E. Spensers « Faerie Queene »*, p. 16 sub Repentance.

759 Here is a newe araye. Er zieht den alten Menschen vollständig aus ; vergl. z. B. *Everyman*, l. 638 ; *Hyckescorner*, l. 1000 ; *Wyt and Science*, l. 920-1 und Creizenach, *Gesch. des neueren Dr.* II, 155.

762 bedes (C : bokes). Der tiefgehende Unterschied zwischen den beiden Lesarten wird am besten illustriert durch Latimer's *Sermon of the Plough*, 18 Jan. 1548, in dem es heisst (*Works*, ed. Park. Soc., I, p. 70) : Where the devil is resident, and has his plough going, there away with books, and up with candles ; away with bibles, and up with beads ; away with the light of the gospel, and up with the light of candles, yea, at noon-days. Von Protestanten sagt Bale, *The Image of both churches*, l. c., fol. S v^{v} : Thoughe they neuer heare masse nor go processyon, thoughe they neuer be greased, shauen, nor dysguysed, thoughe they neuer haue bedes, latyne prymers, portyfolyomes, nor other sygnes of hypocresye, yet are they promysed to haue atonemẽt with God.

Vergl. auch Cranmer, *Works*, Park. Soc., II, p. 157 und Grindal, *Remains*, Park. Soc. p. 140.

ANHANG.

THE PLAYE OF LUCRES.

Die Bagford Collection des Brit. Mus. enthält in Harl. MS 5919, f. 20, no. 98 das unten abgedruckte Fragment eines Stückes, das man *The Playe of Lucres* nennen mag. Vergl. Chambers, *Med. Stage*, II, p. 458. Dasselbe besteht aus den vier inneren Seiten eines Quartbogens, dessen Signaturen, wenn sie vorhanden waren, jetzt weggeschnitten sind. Nach den *Hand-Lists of English Printers 1501-1556*, II, wurde es von John Rastell (1516-1533) gedruckt.

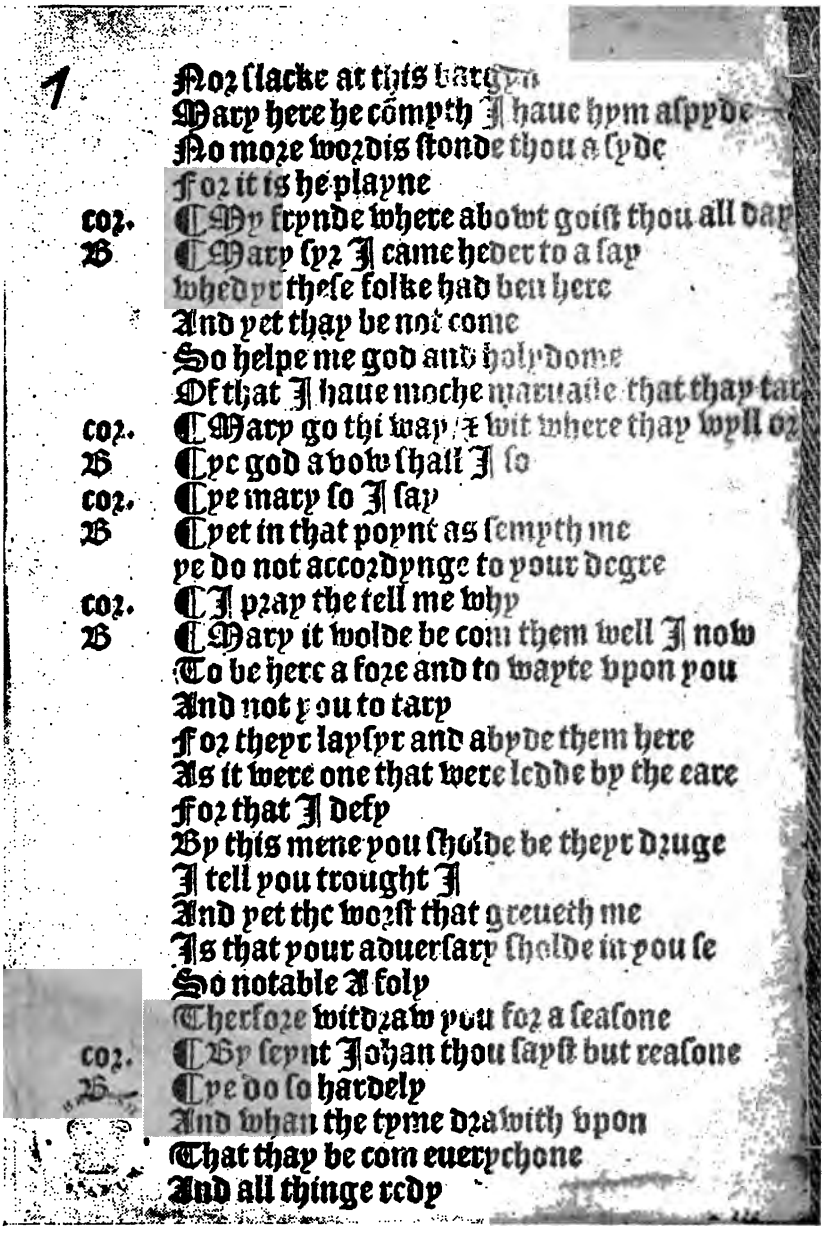
Mit dem *Opusculum Enee Siluij de duobus amantibus*, d. h. Eurialus und Lucresia (Hain, *Repertorium Bibliogr.* I, p. 26, nos. 213 ff.) hat das *Playe of Lucres* offenbar nichts zu thun, obwohl auch dort ein sich ziemlich albern betragender Ritter vorkommt, von dem es im Original (fol. 23^{v} der ed. princ.) heisst :

Pacor*us* i*n*te*r*ea pa*n*noni*us* eques domo nobil*is* q*ui* cesare*m* seq*ue*bat*ur* arde*re* lucresia*m* cepit. Et q*uia* formosus erat redamari putabat sola*m*q*ue* fe*m*i*n*e pudicicia*m* obstare sibi rebat*ur* *etc. etc.* (Exempl. in der Kön. Bibl. zu Brüssel).

Der Wert des Fragments besteht m. E. darin, dass es uns in der Person des Cornelius einen Vorläufer, d. h einen echten Englischen Vorläufer, des Ralph Roister Doister vorzuführen scheint.

Die verletzten Zeilen sind zu ergänzen (Spielernamen in 𝔅𝔏) :

10 Ende : tary] 11 Ende : ergänze no] 34 : 𝔅] 36 : cor.] 46 : 𝔅] 49 : cor.] 60 : 𝔅] 61 : cor.] 62 : 𝔅] 100 : I] 101 : Be] 102 : I] 103 : ℭ] 104 : It] 105 : Now] 106 : I] 107 : wythin] 108 : luc. ℭ] 109 : 𝔅 ℭ] 110 : luc. ℭ] 111 : 𝔅 ℭ] 112 : The] 113 : By] 114 : Publius] 115 : your] 116 : And] 117 : For] 118 : And] 119 : He] 120 : luc. ℭ] 121 : Half] 122 : 𝔅 ℭ] 123 : In] 124 : He] 125 : That] 126 : Nor] 127 : And] 128 : Vnto] 129 : And] 130 : He] 131 : whiche] 132 : luc. ℭ]



1

Nor slacke at this barg[ayn]
Mary here he cõmyth I haue hym aspyde
No more wordis stonde thou a syde
For it is he playne

cor. Why frynde where abowt goist thou all day

B Mary syr I came heder to a say
whedyr these folke had ben here
And yet thay be not come
So helpe me god and holydome
Of that I haue moche marualle that thay tarr

cor. Mary go thi way & wit where thay wyll or

B Eye god a vow shall I so

cor. Eye mary so I say

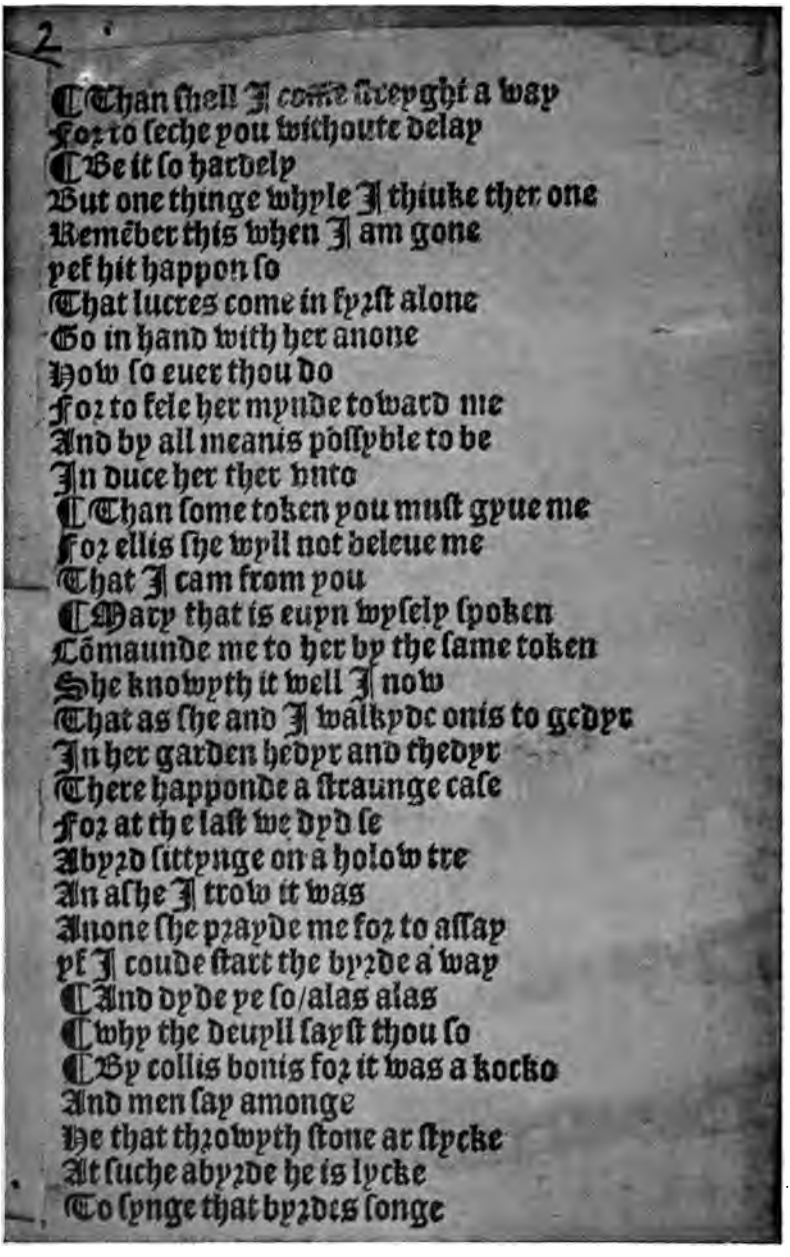
B Eyet in that poynt as sempth me
ye do not accordynge to your degre

cor. I pray the tell me why

B Mary it wolde be com them well I now
To be here a fore and to wayte vpon you
And not you to tary
For theyr layser and abyde them here
As it were one that were ledde by the eare
For that I defy
By this mene you sholde be theyr druge
I tell you trought I
And yet the worst that greueth me
Is that your aduersary sholde in you se
So notable A foly
Therfore withdraw you for a sealone

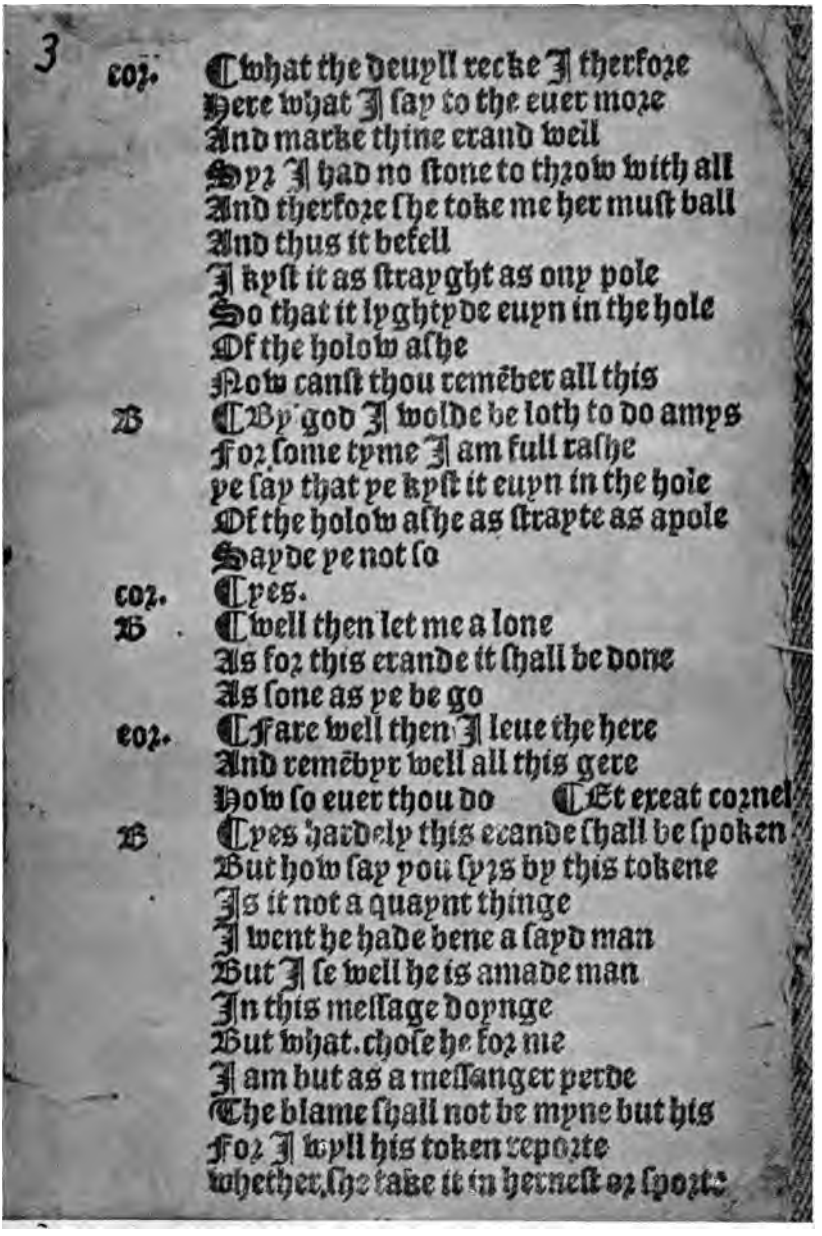
cor. By seynt Johan thou sayst but reasone

B Eye do so hardely
And whan the tyme draw with vpon
That thay be com euerychone
And all thinge redy



2

¶ Than shell I come streyght a way
For to seche you withoute delay
¶ Be it so hardely
But one thinge whyle I thiuke ther one
Remēber this when I am gone
yef hit happon so
That lucres come in fyrst alone
Go in hand with her anone
How so euer thou do
For to fele her mynde toward me
And by all meanis possyble to be
In duce her ther vnto
¶ Than some token you must gyue me
For ellis she wyll not beleue me
That I cam from you
¶ Mary that is euyn wysely spoken
Cōmaunde me to her by the same token
She knowyth it well I now
That as she and I walkyde onis to gedyr
In her garden hedyr and thedyr
There happonde a straunge case
For at the last we dyd se
Abyrd sittynge on a holow tre
An ashe I trow it was
Anone she prayde me for to assay
yf I coude start the byrde a way
¶ And dyde ye so/alas alas
¶ why the deuyll sayst thou so
¶ By collis bonis for it was a kocko
And men say amonge
He that throwyth stone ar stycke
At suche abyrde he is lycke
To synge that byrdes songe



3

cor. What the deuyll recke I therfore
Here what I say to the euer more
And marke thine erand well
Syr I had no stone to throw with all
And therfore she toke me her must ball
And thus it befell
I kyst it as strayght as ony pole
So that it lyghtyde euyn in the hole
Of the holow ashe
Now canst thou remēber all this

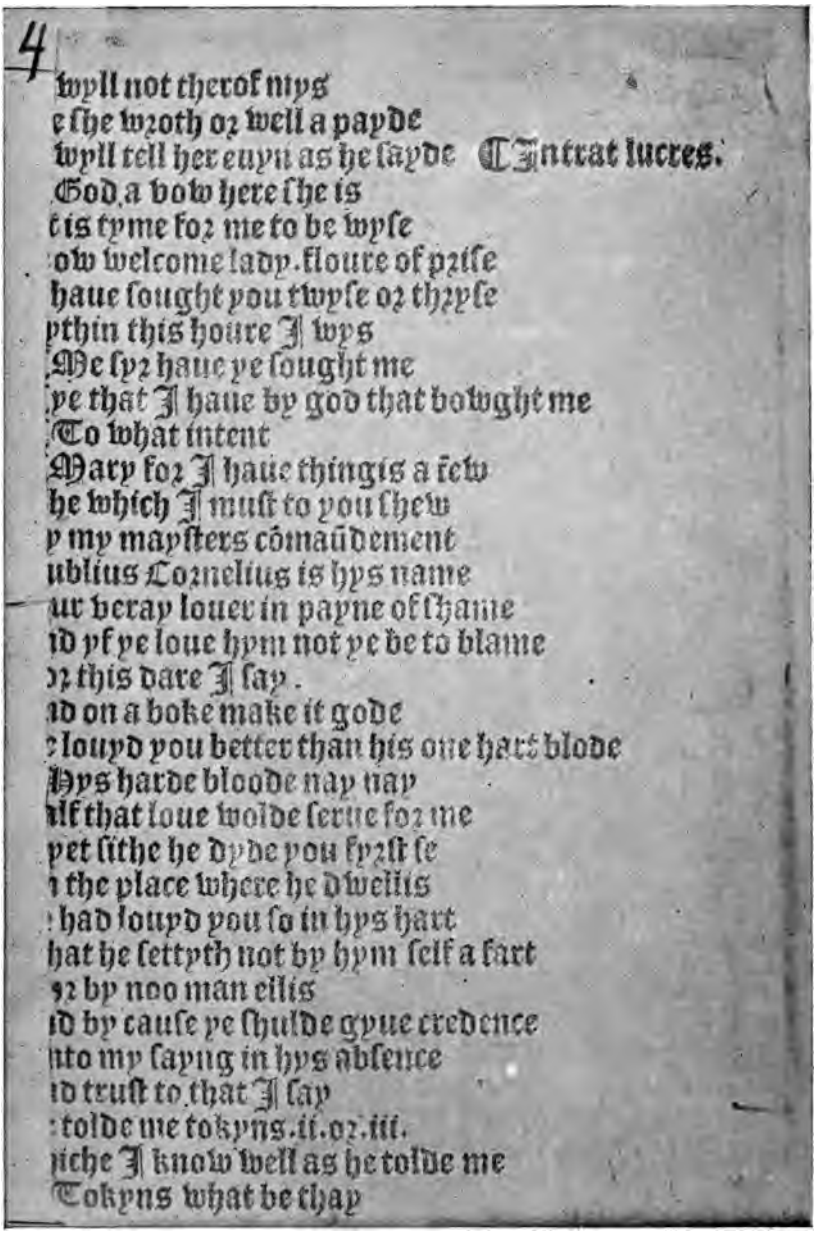
B Why god I wolde be loth to do amys
For some tyme I am full rashe
ye say that ye kyst it euyn in the hole
Of the holow ashe as strayte as apole
Sayde ye not so

cor. Yes.

B Well then let me a lone
As for this erande it shall be done
As sone as ye be go

cor. Fare well then I leue the here
And remēbyr well all this gere
How so euer thou do Et exeat cornel

B Yes hardely this erande shall be spoken
But how say you syrs by this tokene
Is it not a quaynt thinge
I went he hade bene a sayd man
But I se well he is a made man
In this message doynge
But what chose he for me
I am but as a messanger perde
The blame shall not be myne but his
For I wyll his token reporte
whether she take it in hernest or sporte



4

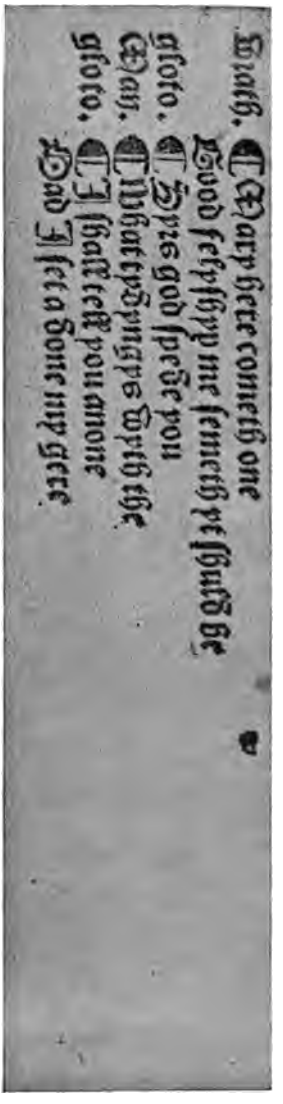
wyll not therof nys
e ſhe wroth or well a payde
wyll tell her euyn as he ſayde ¶ Intrat lucres.
God a bow here ſhe is
tis tyme for me to be wyſe
ow welcome lady. floure of prife
haue ſought you twyſe or thryſe
pthin this houre I wys
We ſyr haue ye ſought me
ye that I haue by god that bowght me
To what intent
Mary for I haue thingis a few
he which I muſt to you ſhew
y my mayſters cõmaũdement
ublius Cornelius is hys name
ur veray louer in payne of ſhame
d yf ye loue hym not ye be to blame
r this dare I ſay.
d on a boke make it gode
louyd you better than his one harts blode
Hys harde bloode nay nay
lf that loue wolde ſerue for me
pet ſithe he dyde you fyrſt ſe
the place where he dwellis
had louyd you ſo in hys hart
hat he ſettyth not by hym ſelf a fart
r by noo man ellis
d by cauſe ye ſhulde gyue credence
nto my ſaying in hys abſence
d truſt to that I ſay
tolde me tokyns. ii. or. iii.
iche I know well as he tolde me
Tokyns what be thay

NATURE.

Von dem von Brandl in seinen *Quellen* pp. 73 ff. veröffentlichten *Goodly Interlude of Nature* war bisher nur das Exempl. (C. 34 e. 54) des Brit. Mus. bekannt. Leider sind einige Seiten dieses Exemplares am unteren Rande derartig beschnitten, dass verschiedentlich ganze Zeilen für uns verloren sind.

Das folgende Fragment, das bisher vollkommen unbekannt war, befindet sich in einem Album « consisting entirely of specimens of the English printers from Caxton to Robert Barker », das Sir John Fenn zur Vervollständigung von Ames-Herbert's *Typographical Antiquities* gesammelt hatte und das jetzt in B. Quaritch's Catalog 237, pp. 97-99 zum Preise von £ 280 zum Verkauf angeboten wird. Durch die Güte des Mr. B. Quaritch kam ich in Besitz guter Photographien dieses wertvollen Fragments, durch die es uns möglich wird fol. XXVIII (nach Brandl's Zählung die Seiten 56 und 57; *Quellen*, pp. 138 ff.) zu ergänzen.

Das Fragment gehört übrigens zweifellos zu der wahrscheinlich von W. Rastell (1530-34) gedruckten Folioausgabe und besteht aus zwei vollständigen und gut erhaltenen Seiten. Da nur die am Fusse der Seiten stehenden Zeilen für uns von Interesse sind, habe ich nur diese in Facsimile geben lassen.



Man. Who cometh hether so fyers
Good. Dere god for he is afrayd
And speth spake in his bed
Dere take such a confessyon as he hath of his sere
That for thought and very fere
I wene he wyll be dede

FOL. XXVIIIv

Death. Mary here cometh one
Good felyshyp me semeth he shuld be
Good. Dere god spede you
Death. What spekyst thou with the
Good. I shall tell you anone
Dad I see a gone up here

FOL. XXVIIIr

REGISTER.

A backe (aback) 39
ABC 24; XIII Anm.
agate 469
almight adj. 270
an assizes 271
Assonanz (thynge : mynde) 105
aumsase 678

beforne 541
to bide still 296
blank = Scheibe 681
boolde = confident 72

careful 445
to cast stones 622
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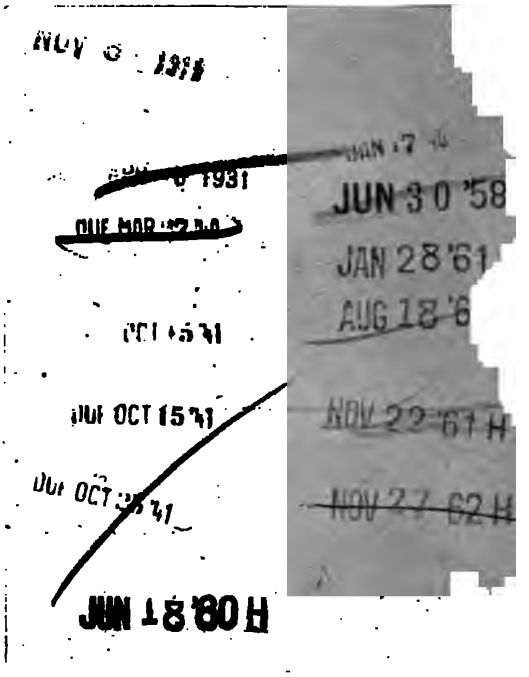

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